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MODERN ETCHINGS MEZZOTINTS AND DRY-POINTS

EDITED BY CHARLES HOLME

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GREAT BRITAIN

GREAT BRITAIN. By Malcolm C. Salaman.

WHEN, long ago, James McNeill Whistler argued it "no reproach to the most finished scholar or greatest gentleman in the land that in his heart he prefer the popular print to the scratch of Rembrandt's needle"—if he will "have but the wit to say so."—the etcher's art was still somewhat "caviare to the general." But its extraordinary efflorescence in recent years, due, beyond question, primarily to the influence of Whistler's own sovereign example, has widened the public appreciation and encouragement of original etching to an extent never previously known. For one artist using this vivacious form of pictorial expression in the years when the master was astonishing the art-world with the fresh outlook and artistic originality of his exquisite Venice etchings there are perhaps fifty scratching their visions upon the copper-plate to-day.

Pondering this fact recently I chanced to find, in a drawer I was clearing of old letters, a telegram, dated May 1886. It was from Whistler himself. "Come to The Vale to-day, important." What the important matter was I forget entirely. To Whistler everything was of importance that bore any relation to his life's work; and his messages were always urgent to any of the few who, wielding the pen in those days, were enthusiastically in sympathy with his art, and, in defiance of popular prejudice and the ridicule and contempt of academic criticism—almost incredible to-day—were proclaiming him the supreme artist among his contemporaries—a master sure of immortality. But this particular message had for me an accidental import that I can never forget. It led to my seeing Whistler, the greatest etcher since Rembrandt, and consequently one of the two greatest of all time, actually handling his etching-needle upon a copper-plate. Unable, I remember, to answer his summons on the instant, when at length I reached his house in The Vale, Chelsea—a countrified old house, decorated within partly in "tender tones of orpiment" and partly in two shades of green; all vanished now, with no sign remaining but a portion of the delightful wilderness of an old garden—I learned that he had left word for me to follow him to a certain butcher's shop at the far end of the King's Road. There I found him sitting at the window of a front room over the shop, holding his copper-plate, resting on his knee, and drawing delicately with his needle's point on the wax ground the fruit and vegetable shop across the road. Whether it was the plate known as *T. A. Nash's Fruit Shop*, or the one with the two women in the doorway, I can not now remember—I did not see the plate after it was bitten, and

on the only occasion when I was privileged to see Whistler print, and even turn the handle of his press for him, the fruit-shop was not one of the plates—but the picture of the great artist sitting there, in that little room, his long, thin, sensitive hand scratching those magic lines of his upon the plate, is impressed upon my brain as indelibly as if Whistler himself had etched it there. And behind this vivid memory—of more than twenty-six years ago—is the thought that what I was then witnessing was the actual expression of that masterful genius which, having given new life to the etcher's art, was still with exquisite and ever alert vision enriching its traditions with fresh refinements of suggestion and selection, while preserving in its purity the true etcher's inalienable heritage of Rembrandt's line.

To the extraordinary activity and diversity of present-day British etchers influences other than Whistler's have, of course, conduced; a wider knowledge of Méryon, the delightful art and masterful leadership of Seymour Haden, the austere classic beauty of Alphonse Legros' graphic expression, the more extended study of Rembrandt, the example of Mr. D. Y. Cameron's well-earned yet remarkable success, the writings of P. G. Hamerton and Sir Frederick Wedmore, and, in no small measure, the constant teaching of the purest principles of the etcher's craft by the most masterly living exponent of the whole science and art of engraving, Sir Frank Short.

It is with the living that we are now concerned, the purpose of the present volume being to offer a comprehensive survey of contemporary expression upon the metal-plate, whether through the medium of the etched, or acid-bitten, line; or the etched tone, which is aquatint; or dry-point, which is the furry line scratched direct upon the metal; or mezzotint, which is the scraping of the entirely roughened plate to evolve out of darkness, through the subtleties of light and tone, form. Each of these mediums the distinguished President of the Royal Society of Painter-Etchers and Engravers uses with full command of its artistic capacity, recognising surely the appeal of his subject for the appropriate method, and expressing its pictorial essentials in terms of that method and no other. Happily we are able to demonstrate this with reproductions of six representative plates of Sir Frank Short's, from which it will be seen that none better than he appreciates the truth of Walter Pater's dictum: "Each art, having its own peculiar and untranslatable sensuous charm, has its own special mode of reaching the imagination, its own special responsibilities to its material." Here, for instance, is an etching, *Strand Gate, Winchelsea*, in which the pictorial interest of that wide expanse of flat country, with the river that "winds somewhere safe to sea," stretching away from the massive gateway

in the foreground, all bathed in the sunny atmosphere of a hot summer afternoon, is completely suggested with a rich economy of selected lines and expressive spaces and harmoniously balanced tones, producing a result as masterly as the famous *Gold-weigher's Field* of Rembrandt. Here is the etcher of those charmingly individual plates, *Low Tide and the Evening Star*, *Sleeping till the Flood*, *The Street—Whitstable*, in the same distinctive mood of spacious vision and eloquent reticence, giving to each line its full value of suggestion, and revelling in delicate gradations of bitten lines. When, however, he looks across the Thames at *Sion House*, and sees in the vibrant sunlight that noble clump of trees casting deep shadows upon the flowing waters, he feels doubtless that the black velvety tones which they present to his pictorial imagination call for the rich burred quality of line which only the dry-point gives.

Again, when his subject offers poetic contrasts of light and shadow that would seem to be more adequately interpreted by gradations of full tone, Sir Frank resorts with certain mastery to either aquatint or mezzotint, as the most subtle distinctions of light shall determine. Both of these mediums owe to him their modern revival, and a development of their resources for the most sensitive interpretation of all the poetry of landscape under every passing influence of light and atmosphere, beyond the practice of even the engravers that Turner directed. See how incomparably he uses pure aquatint. Here, for instance, in *Dawn*, is a masterpiece of atmospheric treatment such as the old English aquatinters, with their charmingly picturesque views of landscape, could never have achieved though even a Daniell came to judgment. Sir Frank shows us, with a magic command of tones, all the beauty and mystery of that hour when the "breaths of kissing night and day are mingled in the eastern heaven." A simple piece of Kentish common-land is here transfigured by the artist's imaginative vision, "When dusk shrunk cold, and light trod shy, and dawn's grey eyes were troubled grey." Sir Frank has produced these beautiful tone gradations by working his acid through a dust-ground, as he did in his lovely plates *Silver Tide* and *Sunrise o'er Whitby Scaur*, and the splendid *Span of Old Battersea Bridge*. But so extraordinarily sensitive is Sir Frank in his craftmanship that, when his subject demands a special luminosity, as does the sunny *Thames at Twickenham*, he uses the spirit-ground with a richness that Paul Sandby, its inventor, can hardly have dreamed of, and, what is particularly remarkable, he does not accentuate these tree-forms with a single etched line.

His revival and mastery of mezzotint, however, is the chief jewel in Sir Frank Short's artistic crown, and one may trust that the

two examples given here of his original expression in that beautiful medium will suggest to collectors that they should be content with his numerous matchless interpretative plates, notably after Turner, Constable, De Windt, and Crome, and call for more of his own conceptions. His pictorial imagination has been nobly stirred in *The Sun went down in his Wrath*, in which, as in *The Lifting Cloud*, he has shown "how the clouds arise, spumèd of the wild sea-snortings." This is pure mezzotint—here it is shown in a trial proof after the second scraping—and the drawing of these wave-forms without the definition of the etched line is a remarkable technical achievement. In the beautiful *Solway Fishers*, however, it will be seen that, although the light clouds floating in their pale expanse of summer sky, and the multitudinous tones, in light and shadow, of the spacious foreshore and distant hills across the Forth, are evolved with the scraper alone, a certain accent of structural outline is due to preliminary etching, a legitimate aid to mezzotint used by Turner in the "Liber Studiorum" plates, and by all the famous mezzotinters of the eighteenth century.

While Sir Frank Short, in his practice and teaching, is the champion of the pure technique and great traditions of the etcher's art, Mr. Frank Brangwyn, in striking contrast, is a law unto himself, and, in defiance of all the traditions handed on by the masters, he pursues his own robustly independent decorative and pictorial way upon the metal, answerable only to his own masterful genius. For others the special charm of etching, the tone-suggestion of line, the balanced strength and delicacy of "biting," the intimacy of the print itself; for Mr. Brangwyn, first and foremost, the vitality of the great decorative design, the splendid, forcible contrasts of fierce glowing lights and darkest shadows, the expressive significance of the thing he imagines. For his material he may choose the zinc plate, and it shall be of inordinate size if his large decorative design would seem to demand it, so that his print shall hang upon the wall a majestic work of art. No responsibility to the etcher's medium appears to influence Mr. Brangwyn, the responsibility he feels is to his own artistic conception, and its need of spacious, vigorous, and impressive expression. So the "true etched line" of Rembrandt does not bind him, the "finest possible point" of Whistler pricks not his artistic conscience; but his point, his line, shall be related in breadth and strength to the extraordinary surface he chooses to work upon, while, for the tones he wants, he will actually paint his plate with ink, so that he produces his desired pictorial effect. Is he not a Painter-Etcher? If one may feel that these wonderful conceptions of Mr. Brangwyn's, always so splendid and masterly in design, might

have found, perhaps, even more vital and spontaneous utterance upon the stone, with the gloriously rich blacks possible to lithography, it may be answered that, since the artist has chosen to employ the etcher's method instead of the lithographer's, he justifies his independent manner of using it by the decorative and dramatic impressiveness of his prints. The five examples reproduced here are, I think, fairly representative. *Breaking-up of the "Duncan"* is a subject after Mr. Brangwyn's own heart. How weirdly tragic the effect of those mighty cranes, engines, as it were, of a destroying fate, reaching over the pathetic old hulk to aid and urge the ghouls of labour in their work of demolition! And of what infinite value they are to the design! Dramatic human interest is vital in this, as in *A Gate of Naples*, with its bustling crowds beside its great solemn towering stones, and *A Mosque—Constantinople*, nobly beautiful in the design evolved from the architectural disposition of lines and curves seen in vivid chiaroscuro, with its hurrying groups of people excited by the terror of the fire. Design again, elaborate and of wonderful originality, in *The Crucifixion* helpfully controls the dramatic vitality of this new picturing of a scene that Rembrandt himself has rendered perhaps not more humanly, though for solemn grandeur of impression *The Three Crosses*, done in 1653, is still unsurpassed among the great etchings of the world. Lastly, in *The Bridge of Alcantara—Sicily*, we have Mr. Brangwyn in a landscape mood of romantic solemnity, yet the unity of impression achieved in this large simplicity of design is no more than that we find in the most elaborate of his great compositions. And the "informing expression of passing light" here suggests one of those dreary regions in which there is no quiet nor silence, such as Poe would have revelled in. The lover of etching for its own delightful sake may hate Mr. Brangwyn's vast prints, but they grip one's imagination with their splendid pictorial qualities. And this must be so, whatever the medium this great artist elects to adapt to the needs of his own energy of expression.

Of a masterful independence is also Sir Alfred East's way as an etcher, unable he, seemingly, to forget that he is painter first and etcher afterwards. And as a painter of landscape his way has been always his own, his temperament romantic, his vision absolutely individual, and ever on the side of the poets. So, when he uses the metal plate and the acid to interpret his conceptions, he obtains his painter's effects with a bold and forcible technique that bears little relation to the accepted conventions of the etcher. But he gets the effects he wants, and his prints appeal by reason of their vigorous pictorial expressiveness and decorative qualities. In *Evening Glow*,

with those very living trees silhouetted in engaging pattern against that glowing sky, one feels the beautiful romantic spirit of the hour; but if Whistler could come back from the shades to hold the print in his hands and examine the manner of its doing, he would surely exclaim "Amazing!" for I doubt if etcher ever before wrought his black tones in such rough wise. *The White Mill* is, in another way, a painter's handling of tone, while *The Avenue*, a charmingly decorative composition characteristically poetic in feeling, has for me a greater artistic significance, and I earnestly hope Sir Alfred will not carry it beyond its "First State."

Now let us turn to some of the essential etchers, that is to say, those graphic artists who, conceiving their subjects within the just limitations of the etcher's art, seek to express their pictorial visions in the true terms of their chosen medium, content with its special quality of beauty. First, then, to that fine artist, Mr. D. Y. Cameron, one of the greatest living masters of etching, whose best plates, veritable masterpieces some of them, have now become prizes most eagerly sought by the connoisseurs of two continents. Of his imaginative rendering of building or of landscape one may say, as Pater said with happy intuition of a Legros landscape etching, that it is "informed by an indwelling solemnity of expression, seen upon it or half seen, within the limits of an exceptional moment, or caught from his own mood perhaps, but which he maintains as the very essence of the thing throughout his work." Just as a Keats will call up haunting mental pictures with the natural magic of words, Mr. Cameron's unfailing eye for the pictorially harmonious contrast of mellow light and brooding shadow can imbue with romantic mystery that haunts one's imagination the old street or storied building, as well as the hills and waters of his native Scotland. But he is not represented in the present volume by such classics of the etcher's art as his solemnly beautiful vision of *The Five Sisters*, that stained-glass glory of York Minster, or his noble *St. Laumer—Blois*, or the enchanting *Ca d'Oro*, or the impressive *Sienna*, *Loches*, or *Chinon*, or that later bit of sombrely lovely Highland landscape, *Ben Ledi*, rendered, with all its poetic spirit, richly in dry-point. Here, in *The Chimera of Amiens*, Mr. Cameron is seen in one of his latest moods, picturing with a great etcher's true economy of line and balance of tone, the line delicately bitten, the tone strengthened with dry-point, that grim and fearsome gargoyle looking hungrily from a parapet of Amiens Cathedral over the city's houses and the distant plains. Extraordinarily fascinating in design, this is a plate that grows upon one. Here, in its oval, it is in what Mr. Cameron calls its second state, though Mr. Frank Rinder, cataloguing more recently than

Sir Frederick Wedmore, calls it, I think, the fourth; the first was square and showed more of the building. The head of *Rameses II.* in etched line touched with dry-point, done from an alabaster fragment in Cairo, illustrates also a recent etching-mood of Mr. Cameron's —a feeling for severe design.

A regrettable absentee from this volume is Mr. Cameron's distinguished countryman, Mr. Muirhead Bone, now recognised the world over as a master of the copper-plate, whose *Ayr Prison*, *Building*, *The Great Gantry*, *The Shot Tower*, *Liberty's Clock*, are surely among the greatest things of dry-point. That other eminent Scotch etcher, however, Mr. William Strang, now among the veterans of the craft, and one of the most expert, prolific, and versatile, is here represented, though not, perhaps, at his high-water mark. This is reached when, with etching-needle or dry-point, he probes the living personality, and interprets, with extraordinary truth of insight and vitality of expression, the very inwardness of his subject, especially when there is interesting character to observe. His etched portraits reveal his true genius, and some of them are among the masterpieces of their kind. But Mr. Strang has a pictorial imagination of amazing energy and inventiveness, stimulated by a wide range of subject, in which human interest happily plays a part more than usual in the etching-subject of to-day. And if in *The Fisherman* he seems to have gone for a decorative beauty of composition which allows little scope for the expression of his own individuality, in *Comfort*, a more characteristic dry-point, we find implicit that same simple virile human sympathy which, years ago, Mr. Strang revealed in those expressive etchings illustrating Burns, that are among the best things he ever did.

Scotland would seem to be, in very truth, the Magnetic North, for the needle points to it in no uncertain fashion, so many of our prominent etchers being Scotsmen. We have just named three of the most eminent, and here is yet another, a new-comer, worthy to be of their company. This is Mr. James McBey, that entirely self-taught young artist, who, while he was a bank-clerk in Aberdeen, found out for himself the craft of etching, practised it with an expediency of his own, made himself a printing-press out of an old mangle, and came, absolutely unknown, to London a little more than a year ago, bringing with him no introductions but his copper-plates and a set of prints. When he showed these at Goupil's, his recognition by the connoisseurs was immediate, and now collectors are greedy for his etchings. That his way is the happiest etcher's way, seeing his sketch vital in essentials and expressing it with the most interesting economy of means, may be seen in his engaging impression of the *Bridge of San Martin—Toledo*. Note the sketchy freedom and the fineness of

the bitten lines, with the felicitous touches of dry-point. Having once drawn his subject on the spot, Mr. McBey is able to carry every line of it in his memory, and, using his needle actually in the acid from the first, that is, with the Dutch mordant steadily covering the plate, for he never uses the customary acid bath, he can exactly reproduce his original sketch, with all its freedom and spontaneity, while the etching is simultaneously proceeding. Mr. McBey has etched with individual outlook in Spain, in Holland, and in Scotland. Architecture makes little or no appeal to him, his interest being in landscape—the plains, but never the hills—and the sea and rivers, under all aspects of light and atmosphere, and human beings in moments of characteristic action. Among the etchers of to-day there is no more interesting personality, and there are plates of his that justify one in predicting that, sooner or later, Mr. McBey will win a place among the masters.

Not the least promising of the younger school of etchers is Mr. Martin Hardie, and no plates that he has yet produced show more remarkably than *Hey! ho! the Wind and the Rain*, with its wonderfully vivid impression of stormy weather over a typical English landscape, and *A Bit of Old Portsmouth*, his fine vital sense of the pictorial, his feeling for design, and his full understanding of the etcher's medium. Three other clever young Scotch etchers may be named here. Miss Hester Frood, a pupil of Mr. Cameron, shows in her beautiful, tenderly envisaged *Sussex Farm*, and *Les Stes Maries de la Mer*, that she also realises the "indwelling solemnity of expression." Mr. William Walker is more interesting in his spacious conception of those Dutch sand-dunes, with the nestling seacoast village, than in his vivacious, if perhaps less individual, dry-point rendering of *S. Sulpice—Paris*. Mr. J. Hamilton Mackenzie gives us well-designed and well-etched views of the *Cathedral of St. Francis—Assisi* and *The Cathedral Tower—Bruges*.

Mr. Luke Taylor is an artist of large pictorial vision, and he etches with the authority of an admirable craftsman. *The Sheepfold* is an excellent example. He knows trees, and feels their scenic influence. So, too, does the Hon. Walter James. His trees, one feels, are actually rooted in the ground, and the very spirit of their growth animates their picturing at the hands of this sincere artist. *The Ilex* is a remarkable piece of intimate etching. No less characteristic of Mr. James's art is the happy *Summer Afternoon on the Moors*, a Northumbrian subject after his own heart. That Mr. Reginald E. J. Bush also looks at trees with a loving pictorial eye and a true appreciation of the way they grow is obvious in *New Forest Beeches*, but still more so in the charming intricate unity of *Boulder Wood—New*

Forest. One can hardly look at Mr. Ness's boldly conceived *Fringe of the Wood* without thinking of Mr. Oliver Hall, and wishing that that masterly etcher of wide tree-dominated landscapes would return for expression to the copper-plate.

Mr. Albany E. Howarth, an etcher whose considerable promise is rapidly fulfilling itself, makes, perhaps, his greatest popular appeal in such accomplished plates as *The West Doorway—Rochester* and its companion, *The Prior's Door—Ely ;* but I find more charm of individual vision, more evidence of his artistic development, in his broadly conceived dry-point *Simonside — Northumberland.* Mezzotint he handles boldly, if not with any special subtlety, in *Corfe Castle.*

For truly sensitive expression in mezzotint we may turn to the work of that earnest and well-equipped artist, Mr. Percival Gaskell, whose very beautiful plate *Where Forlorn Sunsets Flare and Fade on Desolate Sea and Lonely Sand* shows poetic appreciation of the subtleties of the medium. Its capacity for vivid dramatic effect he has exploited in *The Mad King's Castle.* Mr. Gaskell is especially expressive in tone, his aquatints are exquisite ; but as an etcher we see him true to the best traditions of the art in a delightful plate *The Mouth of the Wye.* This one may say also of Mr. C. J. Watson's *Saint Ouen—Pont Audemer,* a characteristic example of a distinguished and most accomplished etcher ; of Mr. Percy Robertson's charmingly dainty vision of *The Long Water—Hampton Court ;* and of Mr. Robert Spence's *CornerBoy—Rye,* a most original view of that Mecca of the contemporary British etcher, taken from the church tower, on which this gilt " corner boy " is one of the clock's supporters. The composition here is of that masterly quality one might expect from the artist who has given us the superbly dramatic series of etchings illustrating George Fox's " Journal," an achievement unique in the whole range of the art, and one that collectors should prize.

The classic style and masterly impressiveness of Sir Charles Holroyd are finely exemplified in *Stockley Bridge,* a plate of much artistic dignity. *The Acropolis,* for all the classic glamour of its subject, is scarcely so distinguished. An artist of high distinction and exquisite daintiness of vision, Mr. Theodore Roussel, the accomplished President of the Society of Graver-Printers in Colour, is here represented by two fascinating dry-points, *Baby* and *The Terrace at Monte Carlo.* Dry-point too, but more robustly used, is the medium of a very fine piece of vital characterisation, *Portrait of my Mother,* by Mr. Malcolm Osborne, a young etcher from whom great things may be expected. A piece of delicate and artistic etching and vivacious presentment is the *Old " Morning Post " Office in the Strand,* by Miss Constance Pott, a genuine artist, with a remarkably versatile

command of mediums. In aquatint she has done lovely things, but here she proves, in this charmingly sympathetic *Portrait of my Mother*, that mezzotint for original portraiture can be handled by a living engraver with an artistry and vitality that would have done credit to any of the famous reproductive mezzotinters of the eighteenth century. Mr. David Waterson is also one of Sir Frank Short's most accomplished followers in the use of this medium.

In *Turning to Windward—off the Yorkshire Coast*, Mr. Nelson Dawson is at his happiest as an etcher of free and vivacious line, while *Halle aux Poissons* shows his bold pictorial handling of aquatint. Happy, too, is Mr. William Lee Hankey in his admirable etching *Dutch Market* and his characteristically bold dry-point *Prayer;* while Mr. Sydney Lee, who expresses his artistic versatility through paint, colour-print, wood-block, and lithograph, is here seen in *The Tower* as a vigorous and impressive etcher.

Mr. Hugh Fisher's characteristically designed and daintily wrought plate *The British Bridge—Canton* calls to mind that brilliant and much-travelled young etcher Mr. Ernest Lumsden, some of whose plates, done in China and British Columbia, are full of an exceptionally engaging vitality and inherent etching interest. This can also be said of two vividly picturesque prints by the distinguished veteran Sir J. C. Robinson, showing aspects of landscape under heavy rain-storms, *A Swollen Burn* and *October Rainfall in Spain.*

San Marco—Venezia is pictorially the most interesting of the three of Mr. Axel Haig's large, elaborate, and popular plates. Of even greater popular appeal at the moment, perhaps, are Mr. Hedley Fitton's prints of primarily architectural interest ; while characteristic buildings have also inspired Mr. Arthur J. Turrell, Mr. William Monk, and Mr. Frederick Marriott.

Let me conclude on a note of colour, for the original colour-print has undoubtedly come to stay. That sympathetic artist, Mr. Alfred Hartley, shows us here, together with a fine black-and-white aquatint, *At the Boat-Builders'*, a charming vision, in tender tones, of *Silvery Night.* This was printed presumably from aquatint plates. But Mr. William Giles has adapted the principles of the wood-block to the metal plate, and evolved a process of colour-printing from a series of *cameo*, instead of *intaglio*, plates. This process, permitting the printing of pure colours, would seem to offer great pictorial and decorative possibilities. *A Midsummer's Night—Traelde Naes—Denmark*, a lovely, poetic thing, is the pioneer print of this new method of Mr. Giles's, done from four zinc cameo plates and one intaglio, though Mrs. Giles has since produced an exquisite little print, perfectly pure in colour, from five cameo plates only.

(By permission of the Fine Art Society Ltd.)

"A GATE OF NAPLES." ORIGINAL ETCHING BY FRANK BRANGWYN, A.R.A., R.E.

"A MOSQUE, CONSTANTINOPLE." ORIGINAL ETCHING BY FRANK BRANGWYN, A.R.A., R.E.

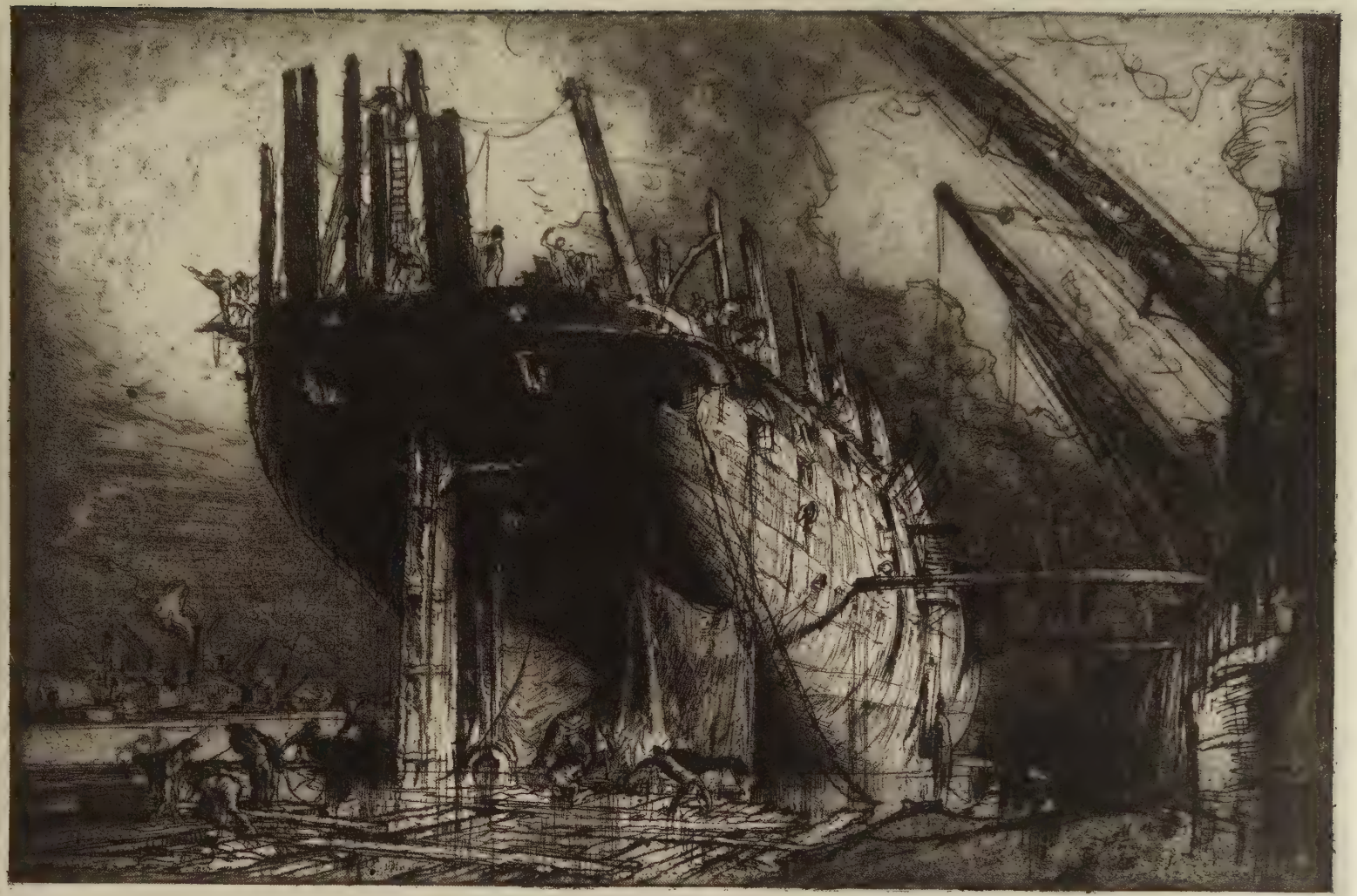
(By permission of the Fine Art Society Ltd.)

(By permission of the Fine Art Society Ltd.)

"THE CRUCIFIXION." ORIGINAL ETCHING
BY FRANK BRANGWYN, A.R.A., R.E.

(*By permission of The Fine Art Society, Ltd.*)

"THE BRIDGE OF ALCANTARA, SICILY." ORIGINAL ETCHING BY FRANK BRANGWYN, A.R.A., R.E.



(*By permission of The Fine Art Society Ltd.*)

"BREAKING-UP OF 'THE DUNCAN.'" ORIGINAL ETCHING BY FRANK BRANGWYN, A.R.A., R.E.

"NEW FOREST BEECHES." ORIGINAL ETCHING
BY REGINALD E. J. BUSH, A.R.E.

"BOULDER WOOD, NEW FOREST." ORIGINAL ETCHING BY REGINALD E. J. BUSH, A.R.E.

"RAMESES II." ORIGINAL ETCHING WITH DRY-POINT
BY D. Y. CAMERON, A.R.A., R.S.A.

"THE CHIMERA OF AMIENS." ORIGINAL ETCHING WITH DRY-POINT BY D. Y. CAMERON, A.R.A., A.R.S.A.

"TURNING TO WINDWARD—OFF THE YORKSHIRE COAST,"
ORIGINAL ETCHING BY NELSON DAWSON, A.R.E.

"HALLE AUX POISSONS." ORIGINAL
AQUATINT BY NELSON DAWSON, A.R.E.

"EVENING GLOW." ORIGINAL AQUATINT BY
SIR ALFRED EAST, A.R.A., P.R.B.A., R.E.

"THE AVENUE." ORIGINAL ETCHING BY
SIR ALFRED EAST, A.R.A., P.R.B.A., R.E.

"THE WHITE MILL." ORIGINAL ETCHING BY SIR ALFRED EAST, A.R.A., P.R.B.A., R.E.

"THE BRITISH BRIDGE, CANTON." ORIGINAL DRY-POINT BY A. HUGH FISHER, A.R.E.

"ST. ETIENNE DU MONT, PARIS." ORIGINAL ETCHING BY A. HUGH FISHER, A.R.E.

(*By permission of Mr. Robert Dunthorne*)

"LA TOUR DE L'HORLOGE, TOURS." ORIGINAL ETCHING BY HEDLEY FITTON, R.E.

"ST. HILAIRE, POICTIERS." ORIGINAL ETCHING BY HEDLEY FITTON, R.E.

(By permission of Mr. Robert Dunthorne)

"WHERE FORLORN SUNSETS FLARE AND FADE, ON DESOLATE SEA AND LONELY SAND."
ORIGINAL MEZZOTINT BY PERCIVAL GASKELL, R.E., R.B.A.

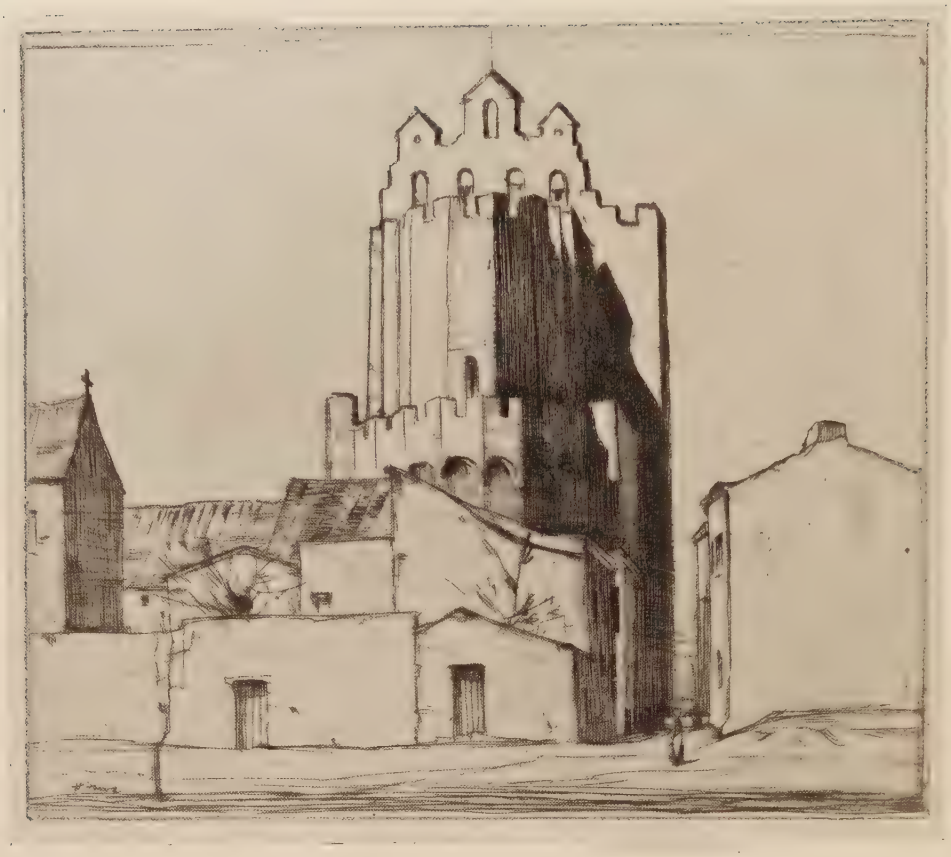
"THE MOUTH OF THE WYE." ORIGINAL ETCHING BY PERCIVAL GASKELL, R.E., R.B.A.

"THE MAD KING'S CASTLE." ORIGINAL MEZZOTINT
BY PERCIVAL GASKELL, R.E., R.E.A.

"A MIDSUMMER'S NIGHT." ORIGINAL ETCHING IN COLOURS BY WILLIAM GILES.

(*By permission of Mr. Robert Dunthorne*)

"A SUSSEX FARM." ORIGINAL DRY-POINT BY HESTER FROOD



"LES STES MARIES DE LA MER." ORIGINAL ETCHING BY HESTER FROOD

(*Published by Mr. Robert Dunthorne*)

"ASSISI—OCTOBER EVENING." ORIGINAL ETCHING BY AXEL H. HAIG, R.E.

(*Published by Mr. Robert Dunthorne*)

"GEIERSTEIN." ORIGINAL ETCHING
BY AXEL H. HAIG, R.E.

"SAN MARCO, VENEZIA." ORIGINAL ETCHING BY AXEL H. HAIG, R.E.

(Published by Mr. Robert Dunthorne)

"THE PRAYER." ORIGINAL DRY-POINT
BY W. LEE HANKEY, R.E.

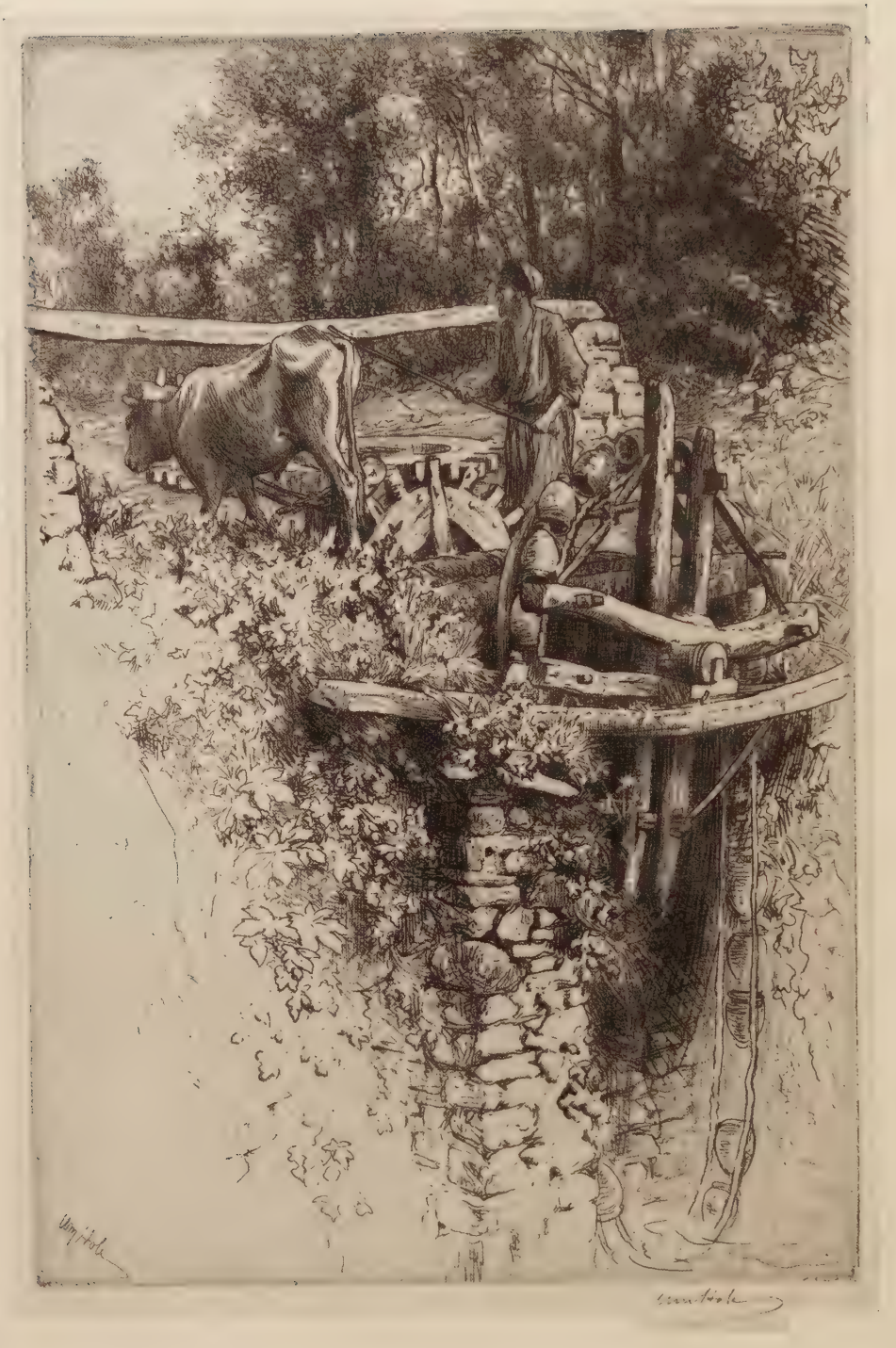
"A DUTCH MARKET." ORIGINAL ETCHING
BY W LEE HANKEY, R.E.

"SILVERY NIGHT." ORIGINAL ETCHING
IN COLOURS BY ALFRED HARTLEY, R.E.

"AT THE BOAT-BUILDERS'." ORIGINAL AQUATINT BY ALFRED HARTLEY, R.E.

"A BIT OF OLD PORTSMOUTH." ORIGINAL ETCHING BY MARTIN HARDIE, A.R.E.

"HEY! HO! THE WIND AND THE RAIN." ORIGINAL ETCHING BY MARTIN HARDIE, A.R.E.



"AN EASTERN WATER-WHEEL." ORIGINAL ETCHING BY WILLIAM HOLE, R.S.A., R.E.

"STOCKLEY BRIDGE." ORIGINAL ETCHING BY SIR CHARLES HOLROYD, R.E.

"THE ACROPOLIS." ORIGINAL ETCHING WITH DRY-POINT BY SIR CHARLES HOLROYD, R.E.

"SIMONSIDE, NORTHUMBERLAND." ORIGINAL DRY-POINT BY ALBANY E. HOWARTH, A.R.E.

(By permission of Messrs. Colnaghi and Obach and Messrs. Dowdeswells)

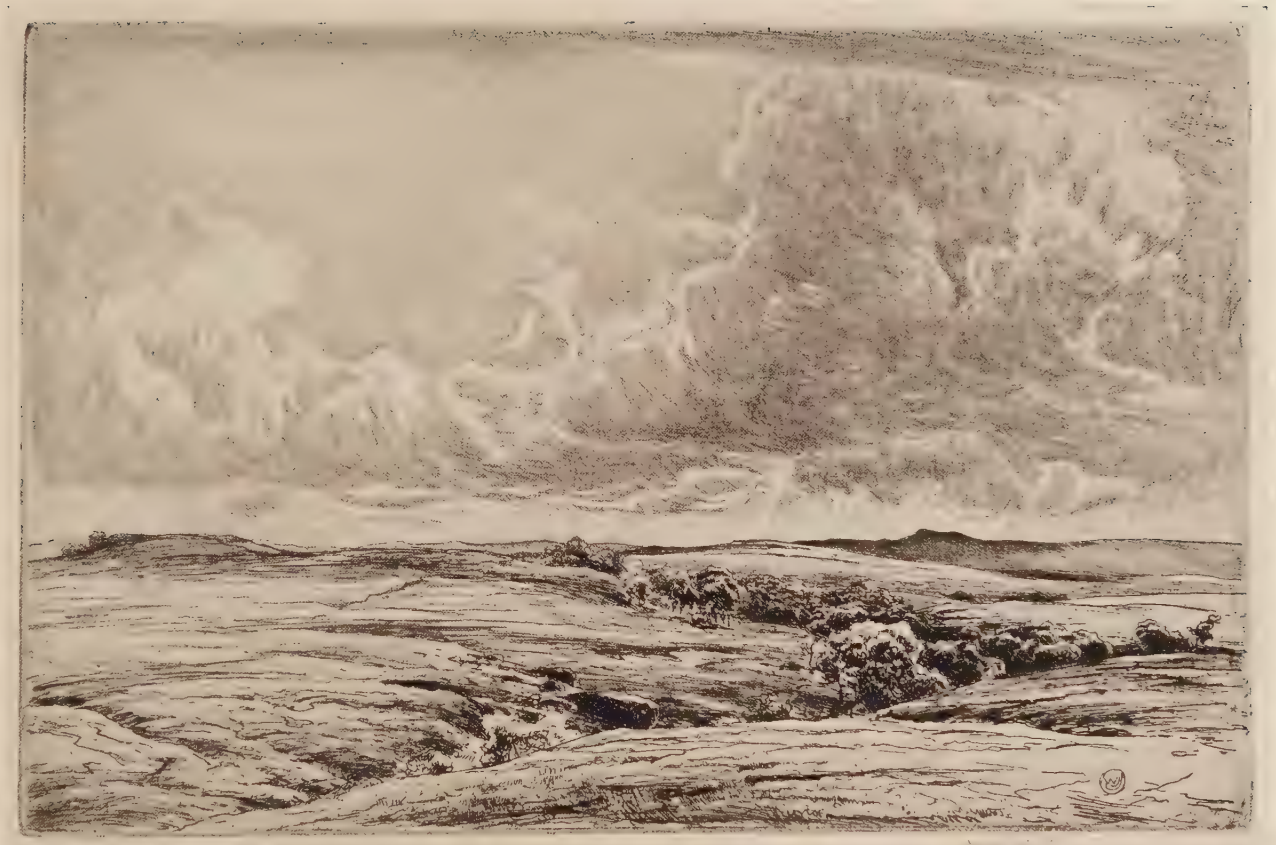
(*By permission of Messrs. Colnaghi and Obach and Messrs. Dowdeswells*)

"WEST DOORWAY, ROCHESTER." ORIGINAL ETCHING BY ALBANY E. HOWARTH, A.R.E.

(By permission of Messrs. Colnaghi and Obach and Messrs. Dowdeswells)

"CORFE CASTLE." ORIGINAL MEZZOTINT BY ALBANY E. HOWARTH, A.R.E.

"THE ILEX." ORIGINAL ETCHING BY
THE HON. WALTER J. JAMES, R.E.



"SUMMER AFTERNOON ON THE MOORS." ORIGINAL ETCHING BY THE HON. WALTER J. JAMES, R.E.

"THE POKE-BONNET." ORIGINAL ETCHING
BY PERCY LANCASTER, A.R.E.

"THE TOWER." ORIGINAL ETCHING
BY SYDNEY LEE, A.R.E.

"THE BRIDGE OF SAN MARTIN, TOLEDO." ORIGINAL ETCHING BY JAMES McBEY

"CATHEDRAL OF ST. FRANCIS, ASSISI." ORIGINAL ETCHING BY J. HAMILTON MACKENZIE, A.R.E.

"CATHEDRAL TOWER, BRUGES." ORIGINAL ETCHING
BY J. HAMILTON MACKENZIE, A.R.E.

"CHATEAU LAUDAN, FRANCE." ORIGINAL ETCHING BY F. MARRIOTT, A.R.E.

(*By permission of Mr. W. H. Meeson*)

"THE SHELDONIAN, OXFORD." ORIGINAL ETCHING BY WILLIAM MONK, R.E.

"CARNARVON CASTLE." ORIGINAL ETCHING BY WILLIAM MONK, R.E.

"THE FRINGE OF THE WOOD." ORIGINAL ETCHING BY JOHN A. NESS, A.R.E.

PORTRAIT OF MY MOTHER." ORIGINAL DRY-POINT
BY MALCOLM OSBORNE, R.E.

"THE OLD 'MORNING POST' OFFICE IN THE STRAND."
ORIGINAL ETCHING BY CONSTANCE M. POTT, R.E.

"PORTRAIT OF MY MOTHER." ORIGINAL MEZZOTINT
BY CONSTANCE M. POTT, R.E.

"OCTOBER RAINFALL IN SPAIN." ORIGINAL ETCHING BY SIR J. C. ROBINSON, C.B., R.E., F.S.A.

"A SWOLLEN BURN." ORIGINAL ETCHING BY SIR J. C. ROBINSON, C.B., R.E., F.S.A.

"THE LONG WATER, HAMPTON COURT." ORIGINAL ETCHING BY PERCY ROBERTSON, R.E.

THE TERRACE, MONTE CARLO." ORIGINAL DRY-POINT BY THEODORE ROUSSEL

"THE BABY." ORIGINAL DRY-POINT
BY THEODORE ROUSSEL

"DAWN." ORIGINAL AQUATINT BY SIR FRANK SHORT, R.A., P.R.E.

"THE THAMES AT TWICKENHAM." ORIGINAL AQUATINT BY SIR FRANK SHORT, R.A., P.R.E.

"THE SUN GOES DOWN IN HIS WRATH." ORIGINAL MEZZOTINT BY SIR FRANK SHORT, R.A., P.R.E.

"SOLWAY FISHERS." ORIGINAL MEZZOTINT BY SIR FRANK SHORT, R.A., P.R.E.

"STRAND GATE, WINCHELSEA." ORIGINAL ETCHING BY SIR FRANK SHORT, R.A., P.R.E.

"SION HOUSE." ORIGINAL DRY-POINT BY SIR FRANK SHORT, R.A., P.R.E.

"THE FISHERMAN." ORIGINAL DRY-POINT
BY WILLIAM STRANG, A.R.A.

"COMFORT." ORIGINAL DRY-POINT BY WILLIAM STRANG, A.R.A.

"THE CORNER BOY, RYE." ORIGINAL ETCHING BY ROBERT SPENCE, R.E.

"THE SHEEPFOLD." ORIGINAL ETCHING BY LUKE TAYLOR, R.E.

"INTERIOR OF THE LORENZER KIRCHE, NÜRNBERG."
ORIGINAL ETCHING BY ARTHUR J. TURRELL

(By permission of Messrs. Colnaghi and Obach).

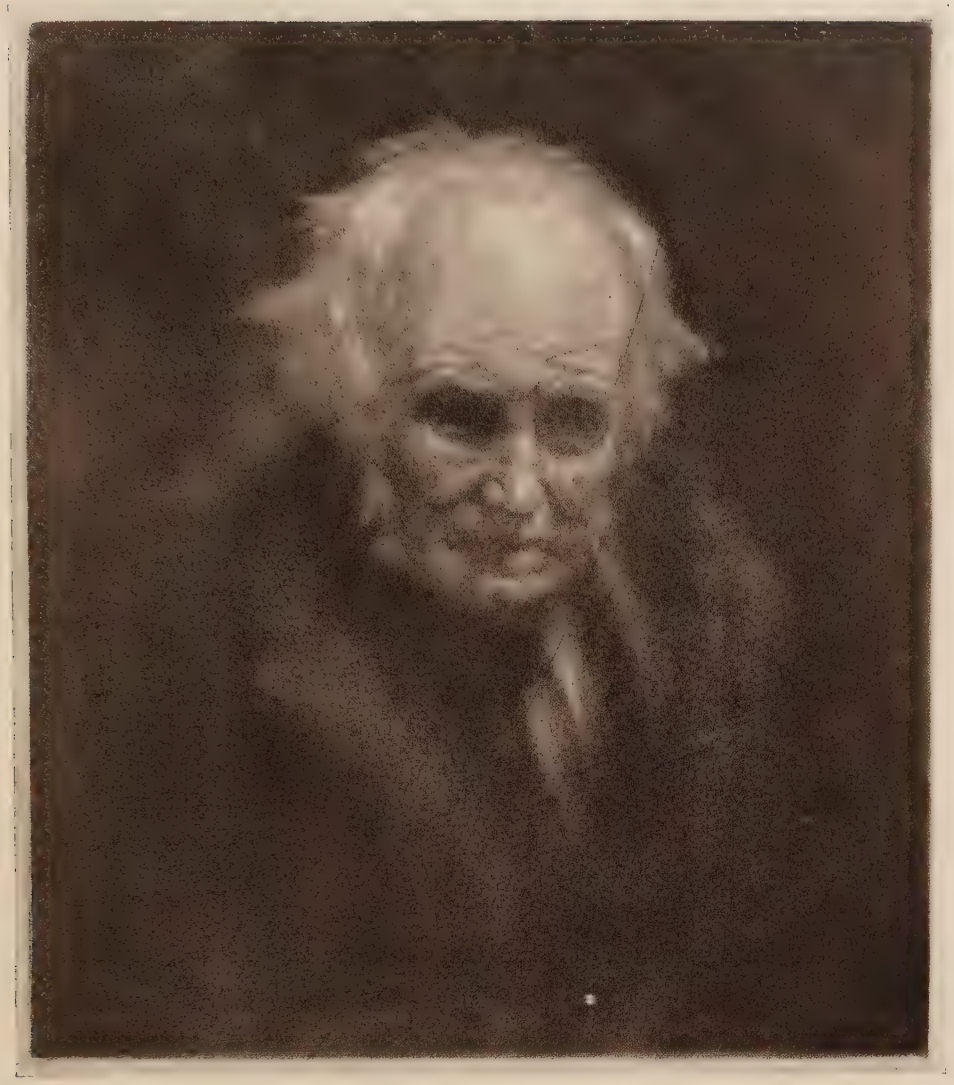
(*By permission of Messrs. Jas. Connell and Sons*)

"S. SULPICE, PARIS." ORIGINAL DRY-POINT
BY WILLIAM WALKER

(*By permission of Messrs. Jas. Connell and Sons*)

"SAND DUNES, HOLLAND." ORIGINAL ETCHING BY WILLIAM WALKER

"ROCKY LANDSCAPE." ORIGINAL MEZZOTINT
BY DAVID WATERSON, R.E.



"OLD COULL." ORIGINAL MEZZOTINT
BY DAVID WATERSON, R.E.

"SAINT OUEN, PONT ANDEMER." ORIGINAL ETCHING BY CHARLES J. WATSON, R.E.

AMERICA

AMERICA. By E. A. Taylor.

THE first attractive qualities in the work of American artists have always been supreme technical ability and a noticeable, close following of English tradition. It is only within recent years, and under the influence and strong personality of Whistler, and his masterly achievements as an artist and a painter, that a sleeping spirit has awakened to the realisation that technical ability is not the all of art and personal progress stagnates by imitation.

Various mediums of expression have been utilised with marked individuality and skill, and the further possibilities of etching have not been amongst the least to be explored, in spite of timid teachers and their love of tradition, which was accountable for a prevalent belief that oil paint was the only medium through which great things could be accomplished.

It is also due to the latter-day practice of etching that the comparative value and relation between it and pen-and-ink drawing have been universally understood, and that in comparison personal, original, and creative precedence belong to the pen-and-ink drawing, qualities only equivalently connected with the etched plate and not with the prints made from it by other than the artist. One may dismiss this as a minor difference, but it is just that little which eliminates the prefix "commercial" from art and gives the personal note which is never quite achieved by a recognised printer, no matter how sympathetic he may be with the artist's intentions.

There are, however, characteristics personal to the medium of etching which give to the print a substance and attraction which most pen-and-ink work lacks. With that inherent quality of its own, its apparent ease of attainment, and not too strictly limited means of production, it makes a popular appeal to the younger enthusiasts who have found in painting a life-long road of exploit with many travellers. But no matter what road to success in art appears most gentle to tread, a seemingly simple medium's assistance only delays the sad awakening. Thus we have in our midst to-day hundreds of incompetent artists whose mediocre work stifles the channels through which sincerity was wont to flow.

In spite of the abstract nature of etching as a medium of expression and the most excellent examples containing that quality, the increasing number of its adherents seems content to reproduce mournful reiterations of nature, valuable only as documental facts, and a one-sided manifestation of technical ability.

It is with the same mannerisms and neglect that colour-etching has lately publicly displayed itself as a poor substitute for tinted water-colour drawing. This, however, does not necessitate a belief that

others cannot find in it special features and abstract results which will give a more infinite satisfaction.

The glorious right of an artist, as of any other good workman, is his freedom, and it is only by courageous insistence and unflinching persistence in it that any special development has been attained. To maintain it, it is not necessary to imply a hasty annihilation of tradition, only a steady reformation of it in the spirit of the times in which we live. For not until belief overcomes doubt and courage dethrones fear will we be quite able to ignore it.

Each year the majority of exhibited works continues to demonstrate the fallacy that the ideal of art is the over-worship of nature, by expressing nothing beyond craftsmanship and the exaltation of the superficial. Only by a universal realisation of the fact that art is the ideal of nature, not nature the ideal of art, can we hope for a fuller expression and find in it the man greater than the artist.

Amongst the most prominent American etchers whose future still holds the promise of greater things, Joseph Pennell stands out as an untiring spirit, from whose vast experience, apart from his well-known work in lithography and etching amongst other mediums, artists the wide world over have benefited ; while his authorised publication of the " Life of Whistler " by his wife and himself has been of inestimable value. In his *Café Oriental—Venice* he awakens certain kindred associations with Whistler, and in his *Old and New Rome* and *San Juan de los Reyes—Toledo* his etching-sympathy with his subject is most feelingly expressed. Amongst the younger etchers, Donald Shaw MacLaughlan holds an enviable position ; there is a distinct personality about his prints. In them no trace is found of imitative weakness of other masters' work over which he may have lingered, and only what was inherently common to himself he has retained with a greater assurance. As a man of exceptional talent and a gifted artist, John Marin is quite unique. There is little which leaves his studio with his own approval but what has been through the mill of his concentrated emotion and self-criticism. His desire that his etchings should be little letters of places is fulfilled in his *Par la fenêtre—Venezia*, *Quai des Orfèvres*, and *St. Gervais*, which are little letters of an artist.

For more than superficial advancement the later work of Lester G. Hornby is remarkable. In his *Notre Dame de Paris* and *La Colline* he has quite outstepped my appreciation of his work in a recent number of The Studio. In all his plates executed this year the same distinctive energy and quality of vitality, never absent from any good work, are distinguished and personally sustained.

That the majority of the etchers represented here are young is

undoubted proof of the popularity of the medium as a means of expression. It is only a few years ago since Herman A. Webster was fascinated by the wonderful possibilities of etching, and with untiring energy stepped rapidly into the honoured list of American etchers. Living in Paris he finds amongst her old streets and buildings innumerable inspirations for his etching-needle, *Vieilles Maisons*, *rue Hautefeuille* being very characteristic of the subjects he finds most attractive, and *Sur la Quai Montebello* is reproduced from one of his finest prints.

Frank Milton Armington and his wife, Caroline H. Armington, though of Canadian birth, are closely associated with American etching, and like many other prominent members of their profession they have practically made Paris their home. In the various exhibitions, including those throughout England and America, their work always occupies a foremost place. Frank Armington's *Henkersteg—Nürnberg* is perhaps a little more full and less strikingly spontaneous than the majority of his other plates, but nevertheless it exhibits his power over his medium, which in his more recent work he controls and restrains. *Les Thermes, Cluny—Paris*, by his similarly talented wife, though a little thin in the reproduction, is very characteristic of her technique and personal vision.

As a portrait and figure etcher Otto J. Schneider holds a leading position. Any artist who has become publicly famous for his expression of certain singular subjects finds it difficult to be as universally appreciated in others less associated with his name. *Il Penseroso* and *The Old Letter* are typical examples of his work in which the figure is dominant, though in his landscapes he exhibits, with greater freedom, a no less remarkable ability and versatility.

Augustus Koopman, whose name is more associated with his monotypes and work in paint, finds in etching a medium of equal response. In his *Pushing off the Boat* the relative values of line and black, though sensitively interfering with the recessional quality critically looked for in similarly representative subjects, exhibit by their omission the impulsive, restless desire of the artist to quickly portray, while of dominating interest, that which captivates him. In the numerous exhibitions which include his work, it is always in the plates dealing with the transitory effects of nature that his individuality is most clearly revealed.

Amongst the younger men who have something of their own to say the work of G. Roy Partridge is particularly interesting. In his *Dancing Water*, apart from its attractive composition, the sensation of movement is fascinatingly portrayed. Being one of the new arrivals his output has not been remarkably extensive, but the plates he

has so far exhibited have been quickly acquired by collectors, who have recognised in his work an etcher of whom America will yet be justly proud. His *Slender Bridge* is a new rendering of one of his early etchings, the first result not giving him desired satisfaction. The original plate has now been destroyed, and a more vigorous interpretation made of a similar composition. In the same hey-day of life Lester Rosenfield works silently, and his *Old Gateway* fully expresses his own feeling towards etching. The evidence of colour, so often lacking in black and white, is delicately perceived. Like other men who find themselves quickly, set rules have never impeded his progress.

The Cathedral Spire, by C. K. Gleeson, is also distinctly in harmony with his attitude towards the possibilities contained in old architectural surroundings. Having resided in Paris for some four years his associations and outlook have been greatly widened, and a more complete mastery of his medium has given to him that touch of assurance necessary to all artists who wish to convey with spontaneity the inward impression received. He is at present making his first return to America to hold an exhibition of his work, which has always been welcomed in the various English and Continental galleries.

In colour, American etchers, with but few exceptions, have not shown any notable examples, the most distinctly personal and interesting results yet attained being those by Lendall Pitts, who exhibited some remarkable results of his experimental achievements in the St. Louis Museum of Fine Arts in 1908. In his studio in Paris he works heedless of recognised methods and public appreciation, producing many little masterpieces with delightful simplicity. *Sunset on the Lake*, *Castle of Sigüenza—Spain* and *The Cascade* are unique illustrations of his colour-etching and aquatint.

There are inherent in etching certain characteristics that one closely associates with the work of a woman, and it is not surprising that women artists, who have added it to their other accomplishments, have produced work as distinguished as that which, through some traditional primitive barrier, is so often only ascribed to the capabilities of man. In the coloured plate *A Spring Poem*, by Helen Hyde, there is a personal daintiness and quiet charm that is rare, if not entirely missed, in similar subjects of a dominant, subtle delicacy executed by men. With the same distinguished equality *The Tangle—Chioggia* and *A Sunny Corner—Villefranche*, by Bertha E. Jaques, are most notable, and like all her work—born of much self-tuition—are strikingly personal. Intensely appreciative qualities are also evincible in the figure-work by Miss Nell Coover,

who catches not only childish simplicities in her etchings, but also obtains in her drawing their often unobserved and neglected characteristics.

Several etchings reproduced here are by members of the Chicago Society of Etchers, organised in 1910 under the presidency of Earl H. Reed and the secretaryship of Bertha E. Jaques. The society already numbers some 67 active and 212 associate members; and though of short existence, it has been the means of doing in America work of a similar importance to that of the Royal Society or Painter-Etchers in England. To the illustrations of the works of its prominent members, justifying more than a restrained mention, it is impossible to more than appreciatively refer, and allow the reproductions to accomplish the justification or their inclusion here: the simply executed *Heralds of the Storm*, by Earl H. Reed; the *Steel-Workers*, vigorously conceived by Arthur S. Covey; *A Country Road*, by Charles W. Dahlgreen; *Santa Maria della Salute—Venice*, by Charles B. King; *Gas Tank Town—Chicago*, by B. J. Nordfeldt; *Cloth Fair—Smithfield*, by George T. Plowman; *State and Lake Streets—Chicago*, by F. W. Raymond; and *The "L" Bridge, Chicago River*, by Phil Sawyer.

In conclusion, if I have appeared to some individually ungracious it is unintentional; I, too, realise the road to the mountain-top is not all smoothly paved, and what is bad is always easy to find. *Ad astra per aspera* says the old proverb—To the stars through difficulties.

"HENKERSTEG, NÜRNBERG." ORIGINAL ETCHING BY FRANK M. ARMINGTON

"LES THERMES, CLUNY, PARIS." ORIGINAL ETCHING BY CAROLINE H. ARMINGTON

"ENFANTS AU LUXEMBOURG." ORIGINAL DRY-POINT IN COLOURS BY NELL COOVER

"STEEL-WORKERS AT A FURNACE." ORIGINAL ETCHING BY ARTHUR COVEY

"A COUNTRY ROAD." ORIGINAL ETCHING
BY CHAS. W. DAHLGREEN

"THE CATHEDRAL SPIRE." ORIGINAL ETCHING BY C. K. GLEESON

"NOTRE DAME DE PARIS." ORIGINAL ETCHING BY LESTER G. HORNBY

"LA COLLINE." ORIGINAL ETCHING BY LESTER G. HORNBY

"LA BRISE." ORIGINAL ETCHING BY LESTER G. HORNBY

"A SPRING POEM." ORIGINAL ETCHING IN COLOURS BY HELEN HYDE.

"THE TANGLE, CHIOGGIA." ORIGINAL ETCHING BY BERTHA E. JAQUES

"A SUNNY CORNER, VILLEFRANCHE." ORIGINAL ETCHING BY BERTHA E. JAQUES

"SANTA MARIA DELLA SALUTE, VENICE." ORIGINAL ETCHING BY CHARLES B. KING

PUSHING-OFF THE BOAT." ORIGINAL ETCHING BY AUGUSTUS KOOPMAN

(*By permission of Mr. R. Gutekunst*)

"THE GHETTO." ORIGINAL ETCHING
BY D. SHAW MACLAUGHLAN

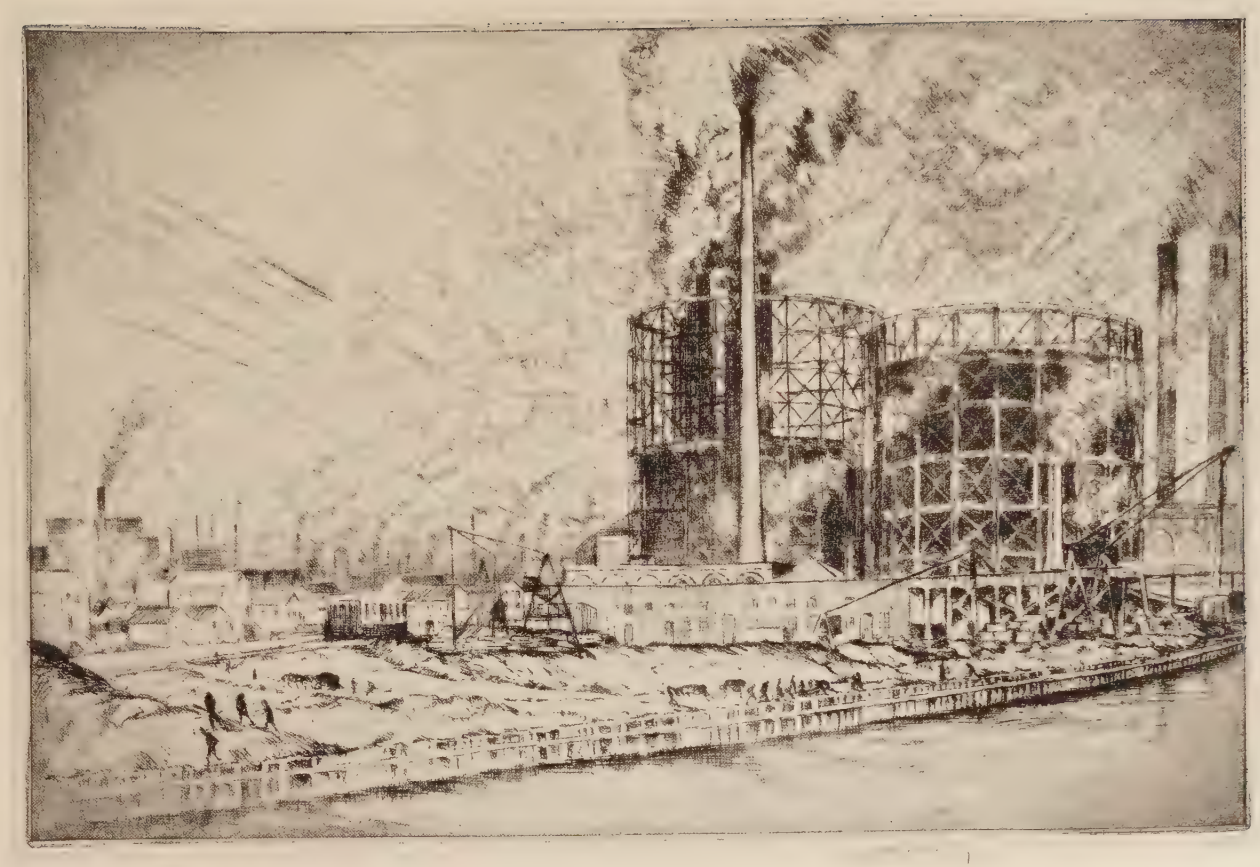
(*By permission of Mr. R. Gutekunst*)

"THE CYPRESS GROVE." ORIGINAL ETCHING
BY D. SHAW MACLAUGHLAN

"QUAI DES ORFÈVRES." ORIGINAL ETCHING BY JOHN MARIN

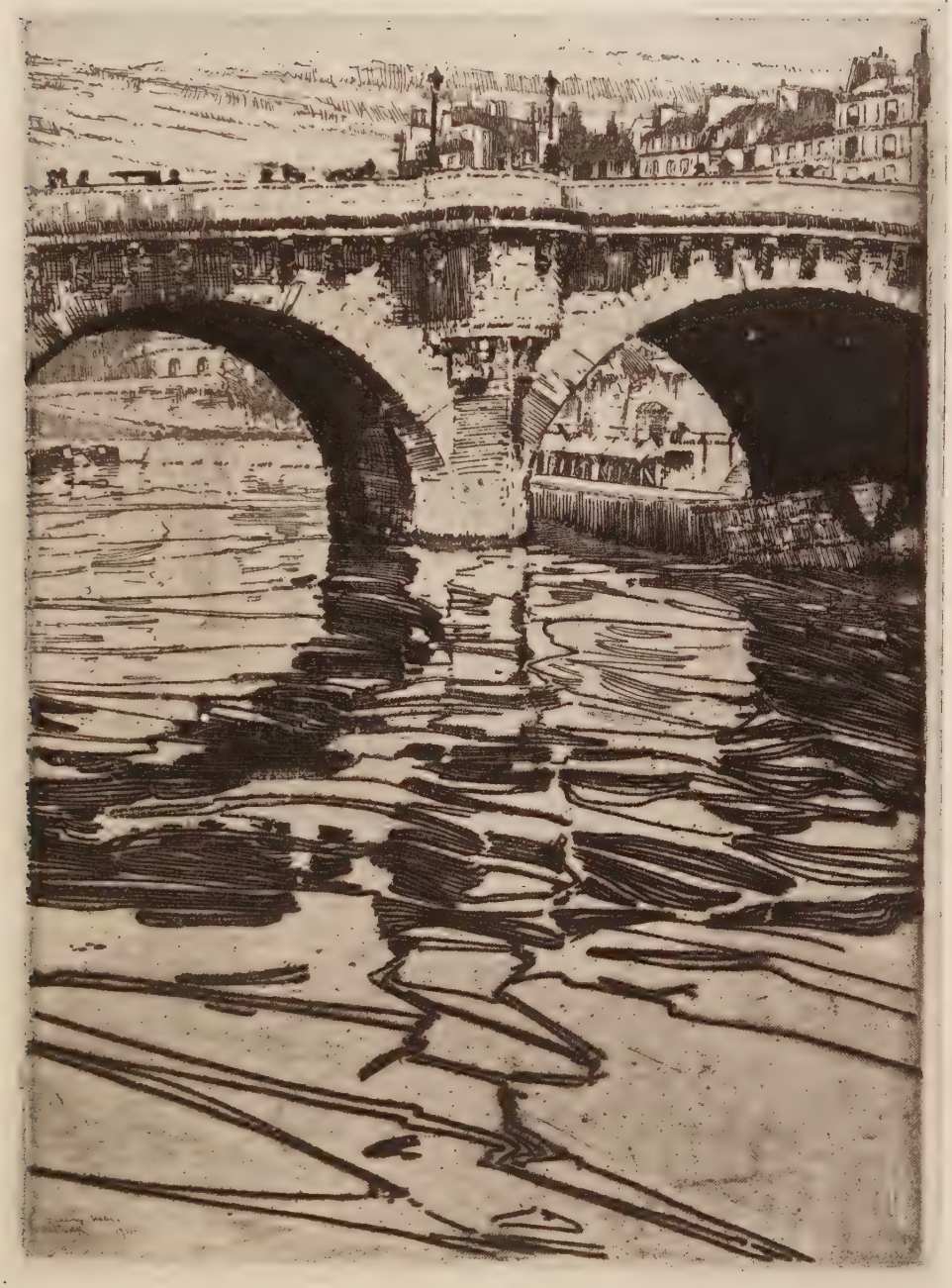
"ST. GERVAIS, PARIS." ORIGINAL ETCHING BY JOHN MARIN

"PAR LA FENÊTRE, VENEZIA." ORIGINAL ETCHING BY JOHN MARIN



"GAS TANK TOWN, CHICAGO." ORIGINAL ETCHING BY B. J. NORDFELDT

"THE SLENDER BRIDGE." ORIGINAL ETCHING BY G. ROY PARTRIDGE



"DANCING WATER." ORIGINAL ETCHING
BY G. ROY PARTRIDGE

"SAN JUAN DE LOS REYES, TOLEDO." ORIGINAL ETCHING BY JOSEPH PENNELL

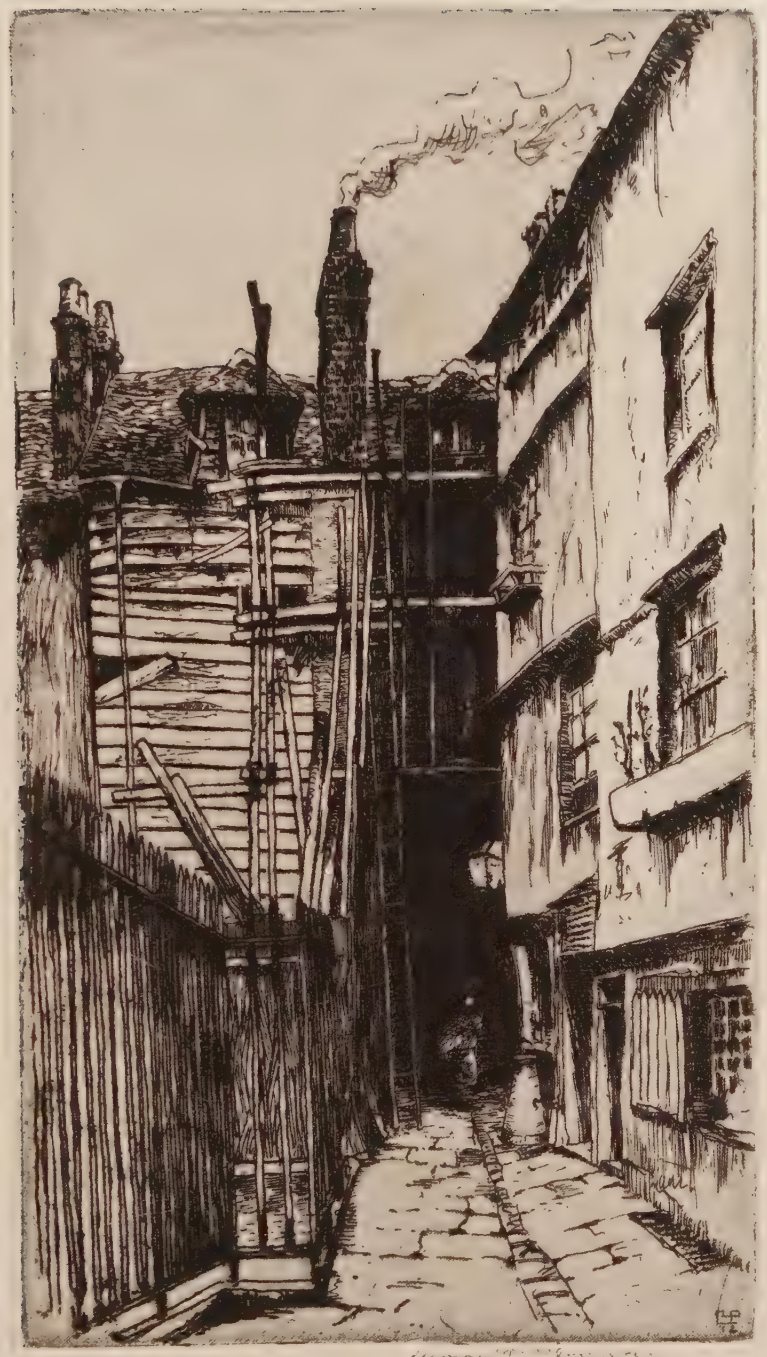
"OLD AND NEW ROME." ORIGINAL ETCHING BY JOSEPH PENNELL

"CAFÉ ORIENTAL, VENICE." ORIGINAL ETCHING BY JOSEPH PENNELL

"THE CASCADE." ORIGINAL ETCHING
WITH AQUATINT BY LENDALL PITTS

"CASTLE OF SIGÜENZA, SPAIN" ORIGINAL
ETCHING IN COLOURS BY LENDALL PITTS

"SUNSET ON THE LAKE." ORIGINAL ETCHING IN COLOURS BY LENDALL PITTS.



"CLOTH FAIR, SMITHFIELD." ORIGINAL ETCHING BY GEORGE T. PLOWMAN

"STATE AND LAKE STREETS, CHICAGO." ORIGINAL ETCHING BY F. W. RAYMOND

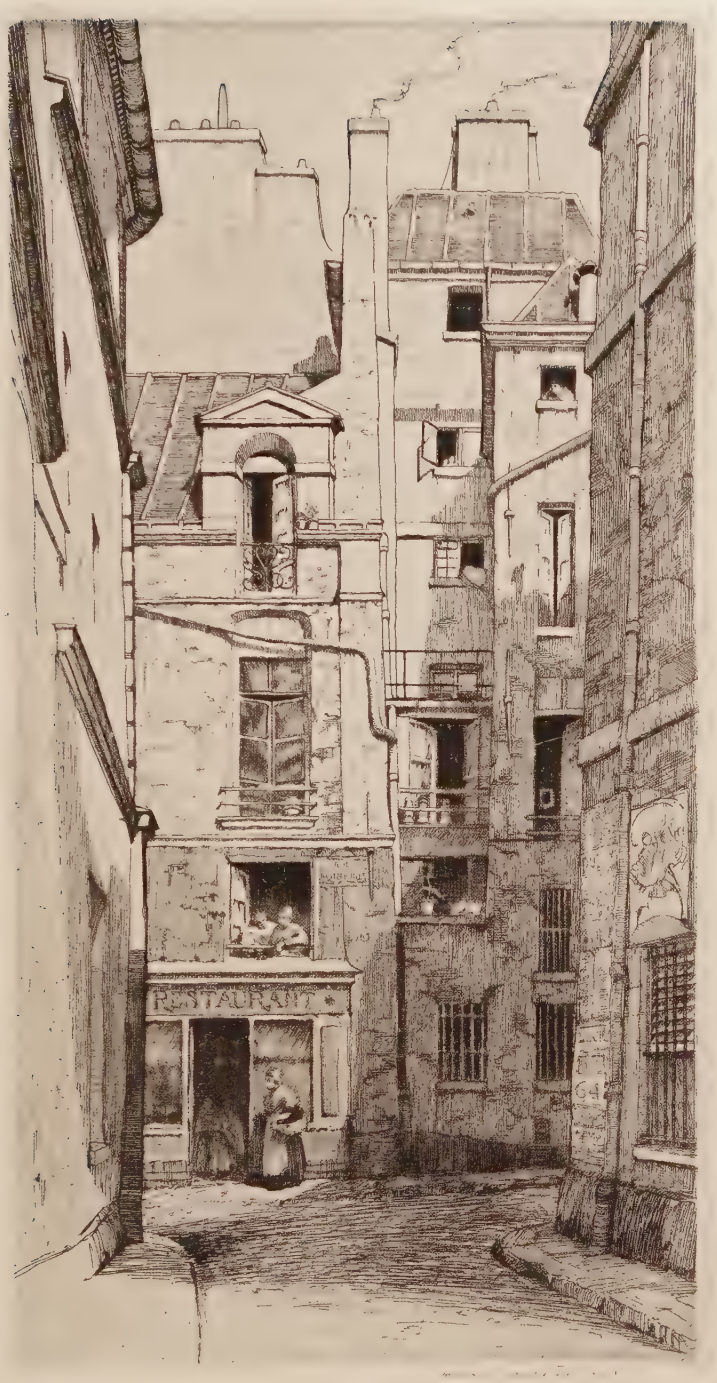
"HERALDS OF THE STORM." ORIGINAL ETCHING WITH DRY-POINT BY EARL H. REED

"AN OLD GATEWAY." ORIGINAL ETCHING
BY LESTER ROSENFIELD

"THE 'L' BRIDGE, CHICAGO RIVER." ORIGINAL ETCHING BY PHIL SAWYER

"THE OLD LETTER." ORIGINAL DRY-POINT
BY OTTO J. SCHNEIDER

"IL PENSEROSO." ORIGINAL DRY-POINT
BY OTTO J. SCHNEIDER



"VIEILLES MAISONS, RUE HAUTEFEUILLE." ORIGINAL ETCHING BY HERMAN A. WEBSTER

"SUR LA QUAI MONTEBELLO." ORIGINAL ETCHING BY HERMAN A. WEBSTER

FRANCE

FRANCE. By E. A. Taylor

In any development or new movement in art France has always taken a leading part. Paris was quick to encourage the revival of etching, which met with so little encouragement in England, and with its still greater recognition, uses, and progress the demand to-day for etchings has been the means of limiting the burin engraver to his original small field of exploit. It has not been uncommon for me to meet artists whose original means of livelihood had been the engraver's burin, to find later that they had thrown it over for the freedom of expression that etching offers. Despite the vast increasing roll of modern French etchers the honour of pre-eminence in the present, as in the past, must still be given to Auguste Lepère. The energy and vitality of youth are never absent from his matured knowledge of line. In retaining those remarkable qualities throughout life lies the secret of the individual creative spirit observable in all great and lasting achievements ; to retain them is no easy task and to attain them there is no royal road. It is just that vigorous, ever-young, observant, and creative spirit, rhythmically sustained in medium, subject, and technique, which makes the work of T. A. Steinlen always distinctive. Though there are many brilliant draughtsmen who possess similar technical characteristics, there are few whose art contains a similar gentle greatness. Recognised instruments and rules of procedure occupy no dominant thought in his methods of interpretation. In his *Gamines sortant de l'École* and *Les Errants*, a darning-needle and aquatint obtained his desired result ; and in his colour etching *Retour du Lavoir* there is no attempt to go beyond his medium's power of simple expression.

Amongst the work by other French etchers whose talent each year evinces no stationary contentment, *La Pluie* and *Pluie et Soleil* are excellent examples by G. de Latenany. With a more measured expression the recent compositions of *Le Pont des Arts* and *Le Pont Royal*, by Eugène Béjot, are distinctly characteristic of his delicate handling. In the combination of etching and aquatint, André Dauchez gets a more natural quality and less of the abstract to which pure line-etching is singularly limited. In his *La Dune de St. Oual*, realism, movement, and colour are charmingly suggested. Amongst those not of French birth, but who have made Paris their home, Edgar Chahine holds a leading position as an etcher of masterly talent. His dry-point *La belle Rita* is typical of his figure-work, by which he is better known, though his etchings of other more varied subjects exhibit a no less dexterous versatility. It is the various temperaments that etching reveals which make it singularly attractive. There is perhaps no other branch of art in which mannerisms, affectations, and influences can be so easily detected, and it is only

since its revival, which enlisted the painter, that the æsthetic, romantic, and dramatic elements obtainable have been relatively explored. In the beginning of that revival one finds the work and name of Félix Bracquemond prominently figuring. His little dry-point *La Seine, vue de Passy*, contains many elements worthy of careful study. Of a later period, Gustave Leheutre is enrolled amongst the important French etchers, whose working interest chiefly lies in the portrayal of old city thoroughfares.

Maurice Achener, A. Beaufrère, J. Beurdeley, Amédée Feau, G. Gobo, Charles Heyman, and Jacques Villon are still in the spring-time of their success. In the illustrations it is noticeable how the work of each artist stands out distinct from other assimilations of vision marring their own individuality, though temperamental affinity to Leheutre is subtly noticeable in J. Beurdeley's etching and dry-point *Les Enfants dans le Port de Concarneau*, and a Corotesque affinity in his *Matinée d'Automne*. It is in the same love of the gentler approach to the subject one finds Maurice Achener employing his knowledge of the needle's limitations in his *Ponte St. Apostoli, Venezia ;* and A. Beaufrère, with a keen observance and sure command of pure line, expressing with thoughtful simplicity the trees, undulations, and roadway in his *Chemin avec les Saules*. Like all good work, *La Place du Conquet, Finistère*, by Amédée Feau, is delightful in balanced composition and colour suggestion, and an excellent sense of movement and dramatic vigour is revealed in *La Grande Brasserie, Bruges*, and *Déchargement à Anvers* by G. Gobo. The less impulsive landscape and architectural etchings by Charles Heyman leave little to be exactingly desired ; his refined technique and personality, expressed in *Un Coin de Bagnolet* and *Dans le Hagdigue*, make a concentrated and intimate appeal. In imaginative and symbolistic expression Marcel Roux excels ; his Biblical subjects are strikingly impressive, and those of the more ignored sides of life arrest by his power of having achieved what he set out to attain. His *Démon guettant* is reproduced from one of his earlier prints. It is in the simply employed use of aquatint and colour that the etchings of Jacques Villon are most pleasing. His spontaneous ability and restraint are vigorously portrayed in his *Marchands des Quatre Saisons*.

That etching, as a branch of art apart from its fascinating accidents and means of expression, is also a process of reproduction which interests many of the present-day dealers, artists, and students, cannot be denied. And it is from that summit of growing popularity it is most likely to fall. It is only by a greater public appreciation and learned interest in what is good that the knowledge so attained of what is bad will save it from such deadly contempt.

"PONTE ST. APOSTOLI, VENEZIA." ORIGINAL ETCHING BY M. ACHENER

"CHEMIN AVEC LES SAULES." ORIGINAL DRY-POINT BY A. BEAUFRÈRE

(By permission of M. Ed. Sagot)

(*By permission of Messrs. Jas. Connell & Sons*)

"LE PONT ROYAL." ORIGINAL ETCHING BY EUG. BÉJOT, R.E.

"LE PONT DES ARTS." ORIGINAL ETCHING BY EUG. BÉJOT, R.E.

(By permission of Messrs. Jas. Connell & Sons)

(*By permission of M. Ed. Sagot*)

"LES ENFANTS DANS LE PORT DE CONCARNEAU." ORIGINAL ETCHING WITH DRY-POINT BY JACQUES BEURDELEY

(*By permission of M. Ed. Sagot*)

"MATINEE D'AUTOMNE. ORIGINAL DRY-POINT BY J. BEURDELEY

"LA SEINE—VUE DE PASSY." ORIGINAL DRY-POINT BY FELIX BRACQUEMOND

(By permission of M. Ed. Sagot)

(*By permission of M. Ed. Sagot*)

"LA BELLE RITA." ORIGINAL DRY-POINT BY EDGAR CHAHINE

(*By permission of M. Ed. Sagot*)

"LA DUNE DE ST. OUAL." ORIGINAL ETCHING WITH AQUATINT BY ANDRÉ DAUCHEZ

(*By permission of M. Ed. Sagot*)

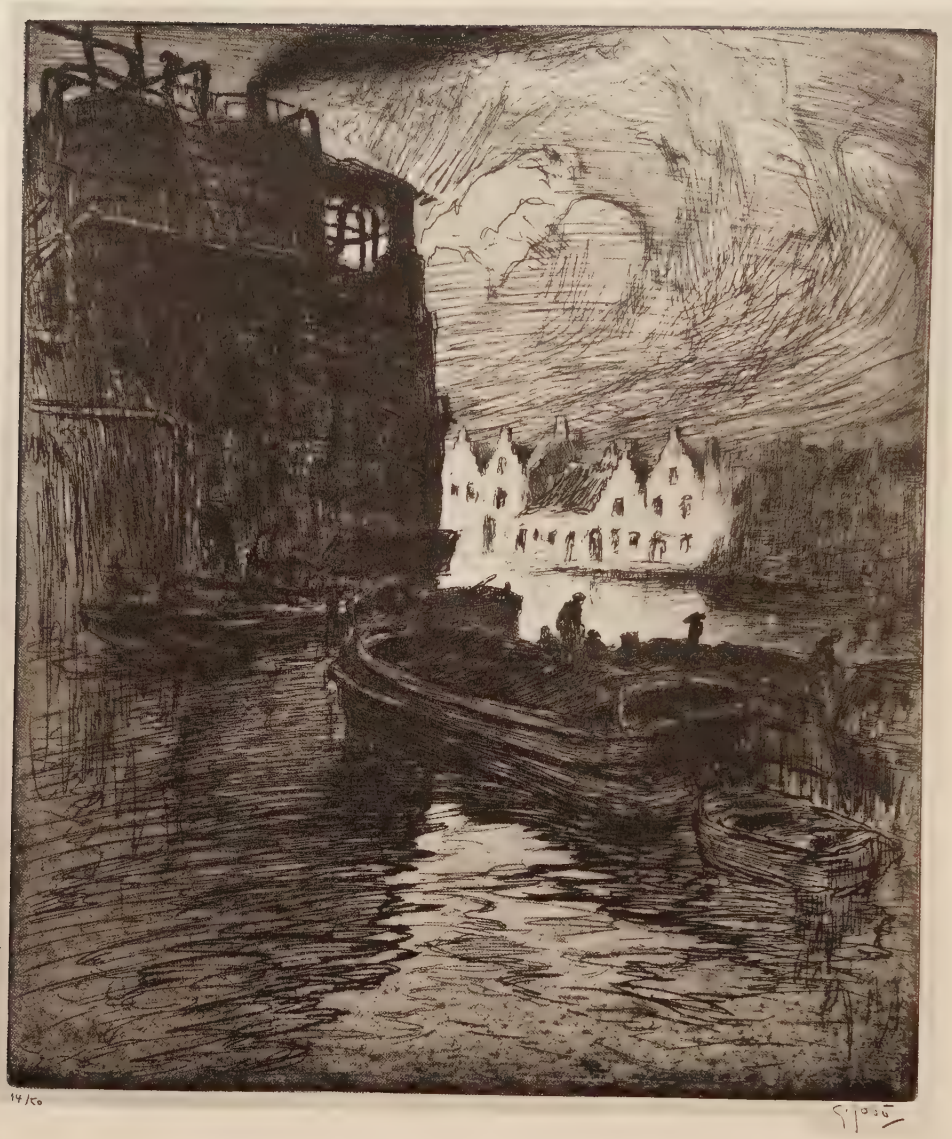
"PLUIE ET SOLEIL." ORIGINAL ETCHING BY G. DE LATENAY

(*By permission of M. Ed. Sagot*)

LA PLUIE." ORIGINAL ETCHING BY G. DE LATENAY

"LA PLACE DU CONQUET, FINISTÈRE." ORIGINAL ETCHING BY A. FEAU

"DÉCHARGEMENT À ANVERS." ORIGINAL ETCHING BY G. GOBO



"LA GRANDE BRASSERIE, BRUGES." ORIGINAL ETCHING BY G. GOBO

(*By permission of M. Ed. Sagot*)

"UN COIN DE BAGNOLET." ORIGINAL ETCHING BY CH. HEYMAN

"DANS LE HAGDIGUE." ORIGINAL ETCHING BY CH. HEYMAN

(By permission of M. Ed. Sagot)

(*By permission of M. Ed. Sagot*)

"LA MARNE A LAGNY." ORIGINAL ETCHING BY G. LEHEUTRE

(*By permission of M. Ed. Sagot*)

"BELLE MATINÉE D'AUTOMNE." ORIGINAL ETCHING BY A. LEPÈRE

(*By permission of M. Ed. Sagot*)

"LA PETITE MARE." ORIGINAL ETCHING BY A. LEPÈRE

(*By permission of M. Ed. Sagot*)

"RUINES DU DONJON DE MORTAGNE-SUR-SEVRES." ORIGINAL ETCHING BY A. LEPÈRE

(*By permission of M. Ed. Sagot*)

"DÉMON GUETTANT." ORIGINAL ETCHING WITH DRY-POINT BY MARCEL ROUX

(*By permission of M. Ed. Sagot*)

"MARCHANDS DES QUATRE SAISONS." ORIGINAL ETCHING WITH AQUATINT BY JACQUES VILLON

(*By permission of M. Ed. Sagot*)

"GAMINES SORTANT DE L'ÉCOLE." ORIGINAL ETCHING WITH AQUATINT BY T. A. STEINLEN

(By permission of M. Ed. Sagot)

"RETOUR DU LAVOIR." ORIGINAL ETCHING IN COLOURS BY T. A. STEINLEN.

(*By permission of M. Ed. Sagot*)

"LES ERRANTS." ORIGINAL ETCHING WITH AQUATINT BY T. A. STEINLEN

HOLLAND

HOLLAND. By Ph. Zilcken

WHEN I was asked to write a short notice of the work of the leading Dutch etchers of to-day the task seemed rather a delicate one, because, as an etcher, it is difficult for me to speak of the work of my fellow-artists without certain restraint. However, with the exception of my friend Charles Storm van 's Gravesande, who spent many years abroad and has only lately settled again in his native country, I am in Holland the oldest witness of the development of the art in that country, and I think I am, therefore, qualified to deal with the subject.

Storm van 's Gravesande, who was born at Breda in 1841, was our first etcher to meet with success both at home and abroad, and he did so long before any other Dutch etcher attained any reputation. Though he is over seventy years of age he is as active as ever. *Nulla dies sine linea* seems to be his motto, for he is always trying, with restless enthusiasm, to render the brilliancy, light and subtleties of colour harmonies in oils, water-colour, or pastel, after having spent most of his life in interpreting with splendid success the effects of light, tone, and motion in the deeper harmonies of black-and-white. With a charming and almost "Hokusaï-like" irony Storm van 's Gravesande said to me recently "In ten years I shall start again to etch," knowing very well that if he never produced another plate his fame as an etcher is established.

After Storm van 's Gravesande comes a generation of etchers, who first achieved prominence after 1880. We find these artists mentioned as exhibitors at the Paris *Exposition Universelle* of 1889. They include Miss Barbara van Houten, William Witsen, and myself. Miss van Houten commenced her career mostly with reproductive work. She interpreted freely the masterpieces of Millet, Daubigny, Jules Dupré, and others. At the same time she often etched plates of still-life and figure-subjects, all direct from nature, treating them in a very individual and robust style. She succeeded in expressing extreme delicacy of touch and texture with lines strongly bitten.

Born at Amsterdam in 1860, William Witsen began by etching rustic figure-subjects, but a series of plates of London and the Thames soon attracted attention. Later he made a special study of the old Dutch towns, working in oil and black-and-white, and his views of Dordrecht and Amsterdam are in every way admirable, giving a typical if somewhat gloomy impression of these towns. Plates like his *Amsterdam Grachen* are faithful visions of the dreary capital on the banks of the Amstel and Y. Of late years he has executed many aquatints and sulphur-tints, and has done very little in pure line-etching.

At the 1889 exhibition in Paris Miss van Houten showed, besides reproductions after the French masters, a frame of original etchings; while Storm van 's Gravesande and Witsen exhibited some rustic scenes and views of London and Holland. I myself was represented by some large plates after Jacob and Matthew Maris and Alfred Stevens, though at the International Exhibition at Amsterdam in 1883 I had some original etchings. The Musée du Luxembourg, the Cabinet des Estampes at Paris, and the New York Public Library all possess representative collections of my work. Like my fellow-artists mentioned here I practice both etching and painting.

In 1889 Marius A. J. Bauer (born at The Hague in 1867) produced his first etching. The Dutch Etchers Club had been formed and a print by Bauer was required for the portfolio. Having prepared a plate for him we bit and printed it in my studio. I soon realised that he had at once "found himself" in this medium. I have closely followed his development and I fully appreciate the special place he holds in our art.

While most of our painters are bound to realistic subjects, which by perfect treatment and intense feeling they have raised to pure poems, Bauer is a *visionnaire*, gifted with much decorative fancy and knowledge of composition. He once wrote to me: "To enjoy rightly Constantinople one must have some imagination and think what this place was like two centuries ago." So he sees Turkey, Egypt, India, and Tunis, making each subject a reconstruction of former glory. According to the celebrated opinion of Vosmaer, as an etcher Bauer is a perfect *flâneur* on the copper, where he lets his imagination roam, without much thought of technique or of that fascinating labour of biting, which is so delightful to most etchers. Since the Paris Exhibition of 1900 Bauer has seen his works gain the highest awards at most of the International Exhibitions.

Anton Derkzen van Angeren, who was born in 1878, is one of the most accomplished etchers we have. In his youth he had a hard struggle, and for a long time he occupied himself painting on china at the Delft factory, just as some of the Barbizon men did at Sèvres. I knew him well in his early days as an etcher, and I remember how deeply I was impressed by his work. Some of his plates are extremely delicate and the linework most expressive; some are elaborated like complete paintings, as, for instance, his *Winter;* while others, like his series of "skulls," are exceedingly clever and of real pictorial interest. He has devoted himself more especially to Dutch river scenery, and since he has settled at Rotterdam he has depicted many typical groups of sailing-boats and steamers anchored on the Maas. In his works one may always observe a rare brilliancy of light.

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ILLUSTRATION TO P. VILLIERS DE L'ISLE-ADAM'S "AKËDYSSERIL." ORIGINAL ETCHING BY M. A. J. BAUER

(By permission of Messrs. E. J. van Wisselingh & Co.)

ILLUSTRATION TO "LA JEUNESSE INALTÉRABLE ET LA VIE ÉTERNELLE." ORIGINAL ETCHING BY M. A. J. BAUER

(*By permission of Messrs. E. J. van Wisselingh & Co.*)

"JERUSALEM." ORIGINAL ETCHING BY M. A. J. BAUER

(By permission of Messrs. E. J. van Wisselingh & Co.)

"A FESTIVAL DAY AT CAIRO." ORIGINAL DRY-POINT BY M. A. J. BAUER

"THE MAAS NEAR ROTTERDAM." ORIGINAL ETCHING BY ANTON DERKZEN VAN ANGERE

"THE HAY-BOAT." ORIGINAL ETCHING BY ANTON DERKZEN VAN ANGEREN

"DUTCH MEADOWS." ORIGINAL ETCHING BY ANTON DERKZEN VAN ANGEREN

"SUNFLOWERS." ORIGINAL ETCHING
BY BARBARA VAN HOUTEN

"ON THE MAAS." ORIGINAL DRY-POINT BY CH. STORM VAN 'S GRAVESANDE

TITLE-PAGE FOR A PORTFOLIO. ORIGINAL DRY-POINT
BY CH. STORM VAN 'S GRAVESANDE

"ON THE LAGOON." ORIGINAL DRY-POINT BY CH. STORM VAN 'S GRAVESANDE

(By permission of Messrs. E. J. van Wisselingh & Co.)

"BINNENKANT AMSTERDAM—WINTER." ORIGINAL ETCHING BY W. WITSEN

(*By permission of Messrs. E. J. van Wisselingh & Co.*)

"TWILIGHT ON THE HEATH." ORIGINAL ETCHING WITH AQUATINT BY W. WITSEN

"AN OLD CORNER IN AMSTERDAM." ORIGINAL ETCHING BY W. WITSEN

(By permission of Messrs. E. J. van Wisselingh & Co.)

"THE YELLOW JASMINE." ORIGINAL DRY-POINT BY PH. ZILCKEN.

"LAVOIR AU BORD DU RHÒNE." ORIGINAL ETCHING BY PH. ZILCKEN

"LA MADONNINA DEL CAMPO PISANO, GENOA."
ORIGINAL ETCHING BY PH. ZILCKEN

AUSTRIA

AUSTRIA. By A. S. Levetus

THE art of etching was first practised in Austria about the middle of last century, when the Gesellschaft der Kunstfreunde encouraged the graphic arts by presenting an annual album to its members containing lithographs, engravings, and etchings. These, however, were chiefly reproductive efforts, for it does not seem that copper-plate and needle were resorted to as a means of expressing original artistic conceptions. It was not till Wilhelm Unger was called from Hanover to Vienna, to become a Professor at the Imperial Academy, that fresh impetus was given to the study of etching. But, great as were his powers, both as a master of technique and as a teacher, his work lies beyond the scope of the present article. He has, however, trained many distinguished artists, men who have given forth excellent original work, and who, moreover, are masters of the technique of etching. On his retirement in 1908, Ferdinand Schmutzer, a Viennese by birth, was unanimously chosen as his successor. He has shown his capability as a teacher as he had already proved it as a painter and an etcher. Schmutzer, though not in the strictest sense of the word a pupil of Professor Unger, had learnt his technique from him. As an etcher he soon came into prominence by the masterly manner in which he manipulated large plates, and by the excellence of his work as a portrait-etcher. In this branch of the art he was the pioneer in Austria. A keen student of the Old Masters, he has yet remained uninfluenced by them; his contrasting of light and shade, his masterly manner of achieving artistic effects by purely artistic means, are essentially his own. His work, and more particularly his etched portraits, are soft in tone, while the expression of the lineaments of his sitters is masterly. Of late Schmutzer has done some excellent coloured work —floral, architectural, and other subjects, and also coloured portraits; but it is as an artist of the highest rank in black-and-white that he will go down to posterity.

Rudolf Jettmar, who is also a Professor at the Imperial Academy of Art, is a German-Bohemian, endowed with a dreamy, imaginative temperament. He is a great lover of music, and this is traceable in his compositions, at times as solemn as a great orchestra, sometimes in a lighter vein, but always revealing a deep feeling underlying the gayer tones. His medium is always black-and-white, but by these simple means he achieves rich effects of colour. His work always appeals by its unquestionably high qualities, its suggestiveness, its rare refinement and intellectuality.

Ludwig Michalek, though a Hungarian by birth, has passed the greater part of his life in Vienna, where he is now a Professor at the Imperial Graphische Lehr-und-Versuchsanstalt. He has executed

some very notable etched portraits and landscapes, but of late he has devoted himself to work of a different nature, the etching of mountain bridges in different stages of building and tunnels in process of construction. In this direction Michalek has shown himself equal to the stupendous task placed before him. He is a sincere artist, who avoids everything pertaining to conventionality, and who is always seeking fresh means for expressing his art.

Max Svabinsky is a Czech, a native of Prague, where he is a Professor at the Imperial Academy of Art. He is a brilliant draughtsman, an artist of great originality, possessing a temperament with a leaning towards fantasy. His work is always effective in treatment, impressionable and illuminative. Others of the older Austrian etchers are Max Suppantschitsch, Emil Orlik, Alfred Cossmann, Fritz Hegenbarth, Professor Brömse, M. Jakimowicz, F. Kupka, and Jules Pascin.

To a younger group of etchers, all pupils of Professor Unger, belong the landscapist Richard Lux, Ferdinand Gold, the etcher of animal subjects, who has done excellent work in this direction, chiefly in dry-point, and Luigi Kasimir, whose bent chiefly lies in depicting architecture and street scenes, an artist of many parts. His work has great artistic merit, and he always handles his needle with skill and taste. Armin Horovitz is an artist of distinct individuality, who, though he has but recently entered on his career as an etcher, is well known as a painter. He works in various combinations of needle, *vernis-mou*, aquatint, and colour, chiefly on large plates.

Marino Lusy, a native of Trieste, studied in Paris. His work is subtle, atmospheric, and delicate, more suggestive than real, poetic and indefinable. T. F. Simon, a native of Prague, lives chiefly in Paris. His plates in colour show great freshness and purity, and are notable for their refined atmospheric effects and delicacy of manipulation. Ferdinand Michel, a colourist, and Oskar Laske have both done capable etchings.

The youngest etchers are pupils of Professor Schmutzer. Quite in the van of this group is Max Pollak, a native of Prague, aged twenty-six. The works here reproduced show him to be possessed of true artistic feeling combined with a mastery of technique. He is forcible but modest, and in every way an etcher of great promise, whose career it will be interesting to follow.

Lastly, mention must be made of a group of lady etchers, all pupils of Professor Michalek. Anna Mik, M. von Lerch, Emma Hrnczyrz, and Tanna Kasimir-Hoernes are all recognised as etchers of merit, each in her own particular line. Their work testifies to soundness of manipulation coupled with artistic truth.

"THE MUSICIAN." ORIGINAL AQUATINT
WITH ETCHING BY ARMIN HOROVITZ

"YOUTH AND AGE." ORIGINAL ETCHING BY RUDOLF JETTMAR

"DIE FELSENSCHLUCHT." ORIGINAL ETCHING BY RUDOLF JETTMAR

(By permission of the Gesellschaft für Vervielfältigende Kunst, Vienna)

"DIE KARLSKIRCHE." ORIGINAL ETCHING WITH AQUATINT BY LUIGI KASIMIR,

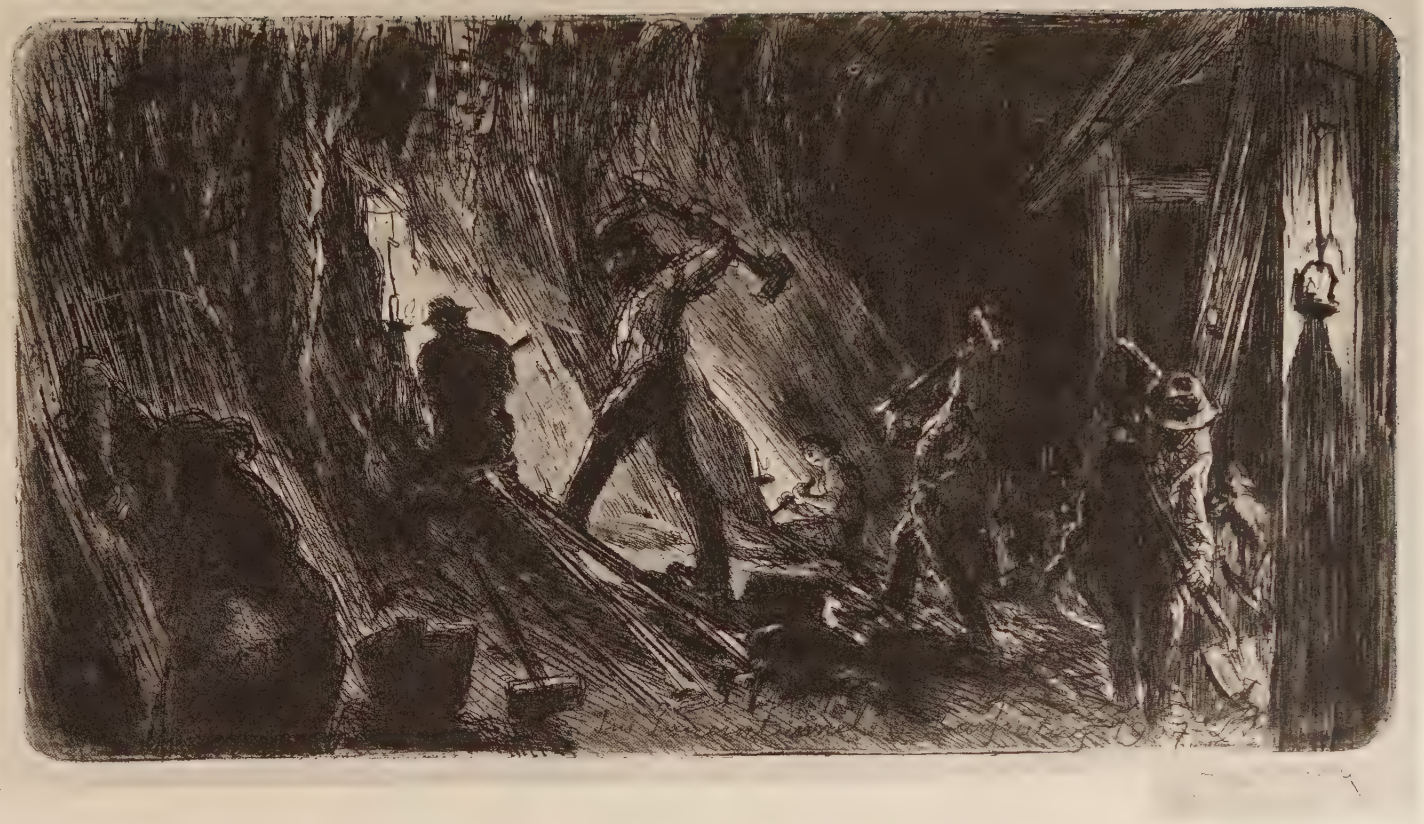
AM HOF, WIEN." ORIGINAL ETCHING WITH AQUATINT BY LUIGI KASIMIR

"LA POINTE DU SÉRAIL." ORIGINAL DRY-POINT BY MARINO M. LUSY

"TEMPS PLUVIEUX À BRUGES," ORIGINAL ETCHING BY MARINO M. LUSY

"LA CHAUMIÈRE." ORIGINAL AQUATINT
BY MARINO M. LUSY

"DIE QUELLE KASTALIA, DELPHI." ORIGINAL ETCHING
WITH AQUATINT BY LUDWIG MICHALEK



"CONSTRUCTION OF A TUNNEL IN THE TAUERN MOUNTAINS, AUSTRIA."
ORIGINAL ETCHING BY LUDWIG MICHALEK

"STUDY OF A HEAD." ORIGINAL ETCHING
WITH DRY-POINT BY MAX POLLAK

"ANGARTENBRÜCKE." ORIGINAL DRY-POINT BY MAX POLLAK

"FRANCISKANER PLATZ, VIENNA." ORIGINAL ETCHING
WITH AQUATINT BY MAX POLLAK

"THE ALSTADTER-RING, PRAGUE." ORIGINAL ETCHING IN COLOURS BY T. F. SIMON.

"CARL GOLDMARK." ORIGINAL ETCHING
BY FERDINAND SCHMUTZER

"PROF. THEODOR LESCHETITZKY." ORIGINAL ETCHING BY FERDINAND SCHMUTZER

"ALTE FRAU." ORIGINAL ETCHING
BY MAX SVABINSKY

(By permission of the Gesellschaft für Vervielfältigende Kunst, Vienna)

"AN DER DÜNE." ORIGINAL ETCHING BY MAX SVABINSKY

GERMANY

GERMANY. By L. Deubner

IT is impossible within the limits of a brief essay such as this to describe fully the progress of etching in Germany during the past decade. I must refrain from enumerating all those artists, among them some of rare talent, who are doing good work in this field, nor must I dilate upon the causes which have furthered this progress. Our attention must be restricted to those who devote their energies either wholly or mostly to etching. In their works one may see demonstrated the original and diversified lines on which the German school of etching has developed, and how it has maintained a character of its own uninfluenced by foreign prototypes ; and they also show that it has no need to fear comparison with the work of other countries, from whose great masters they have learned no less than from the German masters like Dürer, Schwind, or Richter.

Prominent among the German etchers of to-day is Peter Halm, whose plates, by their perfect technique and the deep feeling with which they are imbued, count among the best now produced in Germany. As professor at the Munich Academy he has proved an excellent instructor to many who to-day are striving towards the same goal ; not only has he given them a thorough insight into the manipulation of the instruments of their craft, but he has been to them an exemplar of honest, conscientious craftsmanship, instilling into them a horror of banal effects and slipshod methods, and an unflagging devotion to the pursuit of perfection. In that way his influence has been much greater than he in his modesty will admit, and has extended far beyond the circle of connoisseurs who have learnt to appreciate the fine qualities of his prints.

Amongst Professor Halm's pupils the nearest to him in point or view and choice of *motif* is Carl Theodor Meyer-Basel, who, a Swiss by birth, has for many years made his home in Munich, and therefore counts as a German artist. He is a landscapist who approaches nature with a feeling akin to reverence. He has a keen eye for the "soul" of a landscape—for that which gives to it individuality and charm. In landscape, as portrayed in his plates, a profound calm reigns, undisturbed by human or animal life. The valleys and lakes of the Bavarian table-land, out-of-the-way villages and nooks of little mediæval towns are the *motifs* he prefers.

Another pupil of Professor Halm, Alois Kolb, who has taught at the Royal Academy, Leipzig, for some years past, regards the portrayal of the human figure alone, or in relation to landscape, as the great problem of art. In the nude figures which are rarely absent from his prints it is impossible to discover the slightest suggestion of sensuality ; they are quite passionless, and, especially in his large

plates, which are often a yard square, are characterised by a certain monumentality and immundane grandeur like the landscape background with which they so completely accord. Kolb has illustrated several important books, such as the great edition of Ibsen's "Pretender" and Kleist's "Michael Kohlhaas," and is not above doing addresses and diplomas, menu covers and business announcements.

An artist of quite another kind is Willi Geiger, who likewise owes his technical training to Professor Halm, but who with bold impetuosity quickly freed himself from dogmas and conventions of every kind and embarked on a line of his own. The feverish eroticism of his earlier plates is in marked contrast to the chaste purity of Kolb. These fantastic prints, full of bitter ferocity or grotesque pathos, reveal Geiger at the climax of his art and as a perfect master of his technique. In his series of plates illustrative of Spanish bull-fights, the fruit of a prolonged stay in Spain, he abandons this technique in order to essay other and quite different modes of expression. In a free sketchy manner, akin to that of the portrait of Siegfried Wagner, he portrays with unfailing assurance the rapid movements of beasts and men, quivering with eagerness for the fray. In this series the artist has brilliantly overcome the difficulties of the task he set himself.

Joseph Uhl, who has his abode amidst the solitude of the mountains near Traunstein and whose mature craftsmanship may be seen in the portrait of his little daughter, has also enjoyed the benefit of Professor Halm's guidance. He is, perhaps, the most promising among the younger Munich draughtsmen. The little head reproduced here shows with what loving care and scrupulous exactitude he works, and in the series of larger prints forming the cycle called "Love's Mystery," he again proves himself a master of form and an artist with a discriminating eye for essentials.

Heinrich Vogeler, of Worpswede near Bremen, might be called the lyric poet among German etchers, for he is a romanticist of tender feeling and overflowing fantasy. In his prints the spirit of the fairy-tale, the mood of spring-time dwell. The technique is as subtle and minute as the venation of a butterfly's wings, but intricate as his prints may seem at first sight, they are always wonderfully clear, full of poetic charm and engaging beauty.

Georg Jahn is an adept in rendering the gracefulness and charm of youthful female figures. In his mezzotint *Das Waldbad*, the flesh of these healthy young bodies is modelled with so much delicacy that it seems to stand out soft and pliant against the velvety black of the shaded parts. The other example of his work reproduced was executed during a lengthy sojourn by the Zuyder Zee.

"SIEGFRIED WAGNER." ORIGINAL DRY-POINT BY WILLI GEIGER

"BAMBERG." ORIGINAL ETCHING BY PROF. PETER HALM

"VOLENDAM FISHERMEN." ORIGINAL ETCHING BY GEORG JAHN

"WALDBAD." ORIGINAL MEZZOTINT BY GEORG JAHN

"INTERMEZZO." ORIGINAL ETCHING
BY PROF. ALOIS KOLB

HEAD-PIECE FOR A DIPLOMA. ORIGINAL ETCHING BY PROF. ALOIS KOLB

"LANDSCAPE IN UPPER FRANCONIA." ORIGINAL ETCHING BY C. TH. MEYER-BASEL

"STUDY OF A BOY." ORIGINAL
DRY-POINT BY JOSEPH UHL

"THE ARTIST'S DAUGHTER." ORIGINAL DRY-POINT BY JOSEPH UHL

"THE LARK" (SELF-PORTRAIT). ORIGINAL ETCHING BY HEINRICH VOGELER

"THE FROG'S BRIDE." ORIGINAL ETCHING
BY HEINRICH VOGELER

SWEDEN

SWEDEN. By Thorsten Laurin

ALTHOUGH one of the most universally known and most appreciated of living etchers, Zorn, is a Swede, one could hardly speak of a Swedish School of Etching as existing previous to the last five years. There have been a few painters and architects, each of whom has produced perhaps a dozen etchings, such as our great portrait-painter Count Georg von Rosen, whose plates *Death and the Artist* and *The Baptism* are known and admired by a few art-lovers; or Reinhold Norstedt, the poetic interpreter of the Swedish summer landscape, a pupil of Corot and Daubigny, who in his small plates succeeded in expressing the charm of the summer night in Sörmland, our lake district. But the etchings of these artists were seldom exhibited, and consequently never collected. Hence a School has never been created.

The only famous Swedish etcher of the old generation, Axel Herman Haig (in Swedish Hägg), has lived for more that thirty years in England, where he is one of the best-known etchers of architectural subjects, and his work is represented in the portfolios of many English and American collectors rather than in Stockholm or Gothenburg. Three of his etchings are reproduced in this volume.

One of Haig's pupils was Anders L. Zorn, the glory of Swedish graphic art, who, when he was practising water-colour painting in London in 1882, took some lessons from Haig, whose portrait was Zorn's first effort in a medium in which later on he was destined to achieve such fame. Since 1898 so much has been written in The Studio in praise of Zorn's etchings, of which numerous reproductions have also been given, that I need not do more here than refer to his latest plates—the charming nude *Edö; Mona*, the sympathetic portrait of the artist's mother; and *Djos-Mats*, the old clock-maker. These three plates appear amongst our illustrations, and are in every way worthy of the master's high reputation.

Zorn's great friend and rival in contemporary Swedish art is Carl Larsson, who is perhaps the cleverest and most original draughtsman we have ever had. His etchings are often more like drawings on a copper-plate than etchings in the accepted meaning of the word; nevertheless they are fine productions, and I cannot recall any other living etcher who possesses so varied a style. The *œuvre gravé* of Carl Larsson comprises about one hundred plates, many of which are already so rare that it is almost impossible to procure them.

Another Swedish etcher, well known to the readers of The Studio, is Count Louis Sparre, who finds his subjects in many different parts of the world, in London or Cornwall, as in *The Return of the Fishing-boats;* or in Finland, as in the very effective *Winter Night*.

Of late Stockholm and Wisby, the mediæval and picturesque capital of the island of Gothland, in the Baltic, have taken his fancy.

That Sweden can at last boast of a good school of etching is to a great extent due to Axel Tallberg, who is himself a very clever craftsman. All our leading present-day etchers, including Zorn and Larsson, have studied under Tallberg, if only for a short time ; as also has Prince Eugen, the brother of King Gustav of Sweden. The Prince is not merely a noble dilettante, but a serious and able artist who devotes all his time to art ; and he is at present one of our leading landscape painters. The limited number of etchings which he has executed, including some in colours, show the same qualities as may be seen in his painting—a mystical feeling for nature, expressed in a most individual manner.

The energetic and original architect, Ferdinand Boberg, is still a young man, though it is some years since he etched his last plates, of which those reproduced here are typical. The handling is free, and the sentiment picturesque. An architect-etcher of a very different type is Hjalmar Molin, who is more or less the Haig of the younger generation. His *motifs* are always architectural, but rendered with considerable freedom. His *Burgos Cathedral* and *Porta della Carta* are among his best plates.

Skåne, the richest and most populated province of Sweden, has so far played a very unimportant *rôle* in contemporary Swedish art, and only one of its living artists has given us anything really important. I refer to Ernst Norlind, the painter of birds, quiet farm-yards, and quaint old country churches surrounded by graveyards. In his etchings the same *motifs* are found, treated in a simple but decorative manner.

Among the younger generation of artists, Gabriel Burmeister takes the leading place, chiefly as the founder and president of the Graphic Society, a union of young etchers, lithographers, and wood-engravers formed only two years ago. It has already held successful exhibitions at Stockholm, Gothenburg, and Malmö, and has aroused more public interest in the native graphic arts than any other movement which has taken place in Sweden for many years. Another member of this society who should be mentioned is Arne Hallén. A talented etcher, who used dry-point more than any other Swedish artist, was Knut Ander, who died a few years ago. Strange to say he is the only Swedish artist who has come strongly under the influence of Zorn.

LIBRARY

"IN HARBOUR." ORIGINAL ETCHING
BY FERDINAND BOBERG

"THE EXPRESS." ORIGINAL ETCHING
BY FERDINAND BOBERG

"NIGHT-CLOUDS." ORIGINAL MEZZOTINT
BY PRINCE EUGEN

"THE RIVER DAL." ORIGINAL ETCHING BY GABRIEL BURMEISTER

"LISBETH AND THE CALF." ORIGINAL ETCHING BY CARL LARSSON

"THE STORK'S NEST." ORIGINAL ETCHING BY ERNST NORLIND

"A SWEDISH VILLAGE." ORIGINAL ETCHING BY ERNST NORLIND

"THE RETURN OF THE FISHING-BOATS." ORIGINAL ETCHING BY COUNT LOUIS SPARRE

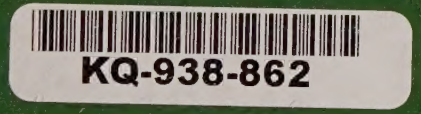
"WINTER NIGHT." ORIGINAL AQUATINT
BY COUNT LOUIS SPARRE

"EDÖ." ORIGINAL ETCHING BY ANDERS L. ZORN

"KING OSCAR II OF SWEDEN." ORIGINAL ETCHING BY ANDERS L. ZORN

"MONA." ORIGINAL ETCHING BY ANDERS L. ZORN

"DJOS MATS." ORIGINAL ETCHING BY ANDERS L. ZORN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